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Catalogue of
CHINESE PAINTINGS
ANCIENT & MODERN

中國古今名人圖畫錄

薛濤
短長闊狹亂堆床細染輕
搥玉色光豈是無心戀針
線要將姓字托文房



SMITHSONIAN
INSTITUTION

3081

Catalogue of
CHINESE PAINTINGS
ANCIENT & MODERN
===== BY =====
FAMOUS MASTERS

The property of
Mr. LIU SUNG FU

Compiled by
FLORENCE WHEELOCK AYSCOUGH

Mr. C. C. Chang, Agent

401 West 118 St.

New York City

Freer Gallery of Art
Washington, D. C.

EXHIBITED AT
THE CHINA PAVILION
PANAMA-PACIFIC INTER-
NATIONAL EXPOSITION
SAN FRANCISCO

Catalogue of
CHINESE PAINTINGS
ANCIENT & MODERN
BY
FAMOUS MASTERS

THE
MUSEUM OF ART
AND HISTORY
CITY OF NEW YORK
NEW YORK

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ADDRESS TO MR. LIU SUNG-FU

ON HIS PROCEEDING TO THE PANAMA-PACIFIC INTERNATIONAL EXHIBITION

(Translation from the Chinese)

MR. LIU SUNG-FU is an elderly and prominent citizen of the Tinghai district in the east of the Chekiang province, and possesses pure character and lofty aims. A man of broad sympathies, he has interested himself in ancient art, and has collected many valuable scrolls and paintings of celebrated artists. This has become his intellectual amusement and study.

Whenever he comes across a valuable piece, he does not stint any amount of money to acquire it. Through his sedulous efforts for several decades, he has secured several hundred pieces of great worth and beauty.

In the third month two years ago, complying with the request of his most intimate friends, he placed the collection he possessed temporarily on exhibition in the Royal Asiatic Rooms for the inspection of Foreign and Chinese residents in Shanghai. Connoisseurs at once hastened to see the collection. They were gratified, as they admired what before they had never seen.

As on the completion of the Panama Canal, an International Exhibition is to be held in commemoration of the increased communication between the American and Asiatic continents, it is felt that the prized collection of Mr. Liu, which represents the material civilization of China in recent centuries, should find a place at this unique celebration of the world, and that to suffer the collection to remain in obscurity would neither do justice to the life-long efforts of Mr. Liu nor tend to enhance the national excellencies of the Chinese nation. The undersigned have, therefore, urged Mr. Liu to send the entire collection to the Panama-Pacific International Exhibition for the inspection of visitors from many lands.

In appreciation of his generous attitude the following complimentary address is offered to Mr. Liu:—

“To the east of the Ural Mountains and the sunny side of the Tien Shan, there is a nation abounding in prestige and arts. Here abides our Mr. Liu who has prosecuted his researches and carried them into by-gone ages for artistic treasures.

"With the opening of the Panama Canal a direct route in communication is established between Asia and America, and an Exhibition is to be held to commemorate the auspicious occasion and will be participated in by all nations on the globe.

"The treasures of Mr. Liu are the glory of his land, and their display at this favorable time will, it is hoped, gain for them deserved and everlasting repute far and wide."

劉松甫先生赴巴拿馬博覽大會頌詞

劉先生松甫浙東定海耆碩也品格清華志趣高潔生平無他嗜好惟對於古今名人圖畫真跡寶愛成癖苟有所遇不惜捐巨資以羅致之極數十年之物色搜得珍品數百幅前年三月徇至友之請曾以所有暫陳列於上海博物院藉供游人眼福一時中外賞鑒家爭先快睹歎為得未曾有今同人等以美利堅因巴拿馬運河告成特開萬國博覽大會為亞美交通之大紀念先生所珍藏者實足為中國近數百年來物質交明之代表際此世界唯一之盛會若不參與其間任其韜光匿跡不獨有幸先生畢生雅愛且亦非發揚國粹之道因力請先生仍儘所有運送來會以徵世界品題猥荷先生贊同躬與其盛同人等玩感先生之不吝且卜為該會所歡迎因免冠鞠躬而樂為之頌

頌曰

聲名文物

數典不忘

巴拿一河

攬及萬方

及時披露

烏嶺之東

裔裔皇皇

鉤沉訪古

亞美通航

劉公之寶

馳譽無疆

天山之陽

維我劉公

心寫心藏

會以紀盛

乃國之光

中外同人

等敬頌

Here follow various signatures.

LIST OF CHINESE DYNASTIES



Introduction

SHANG Dynasty	B.C. 1766—1122
CHOU Dynasty	B.C. 1122— 255
HAN Dynasty	B.C. 206—A.D. 220
WEI Dynasty	A.D. 220—264
TSIN Dynasty	A.D. 264—420
PERIOD OF UNREST. SIX SHORT-LIVED DYNASTIES	
T'ANG Dynasty	A.D. 618— 906
THE FIVE DYNASTIES	A.D. 906— 960
SUNG Dynasty	A.D. 960—1277
YUAN Dynasty	A.D. 1277—1368
MING Dynasty	A.D. 1368—1644
CH'ING Dynasty	A.D. 1644—1911



Secondly, the distinctive attitude which the Oriental assumes towards Nature must be taken into consideration. Here, indeed, lies the very crux of the matter, whereas to the individualistic West man is the centre and lord of the Universe, he is on the contrary, in the more integral East, but one of the component parts of Creation. The philosophy which since the days of the I Ching (the oldest book of the Far East), has directed the evolution of the Chinese mind, considers "every being in the world, every manifestation of Nature, every genius, every god, as an active part of the great whole, of that Reality which is behind and beyond the flux of phenomena." This philosophy

Introduction

ACCORDING to the records of history, the art of painting in China had its origin early in the Classical Period, which opened five centuries before Christ, but no specimens from these early days have survived ; in fact, the earliest authentic works in our possession may be said to date from about the 6th century of our era, although a scroll which is believed to be by Ku K'ai-chih of the 4th and 5th centuries is now in the British Museum, and works attributed to this great master occasionally appear, while the Golden Age of Chinese Pictorial Art, which reached its zenith during the Sung dynasty, (960—1280 A.D.) opened in his day.

The division into what are known as the Northern and Southern schools of painting took place under the T'ang dynasty (618—960 A.D.), when men had begun to search for spiritual meanings beneath the outer semblance of their surroundings ; the former being founded by Li Ssū-shūn, the latter by Wang Wei, whose pictures were described as "poems," while his poems were called "pictures." The characteristic of the Northern school is a certain virile sternness ; that of the Southern, delicate refinement.

Through the succeeding centuries the art of painting, in conjunction with those of music and poetry, rose high in favour, and became the acknowledged pastime of the literati and the officials of all ranks. We of the West cannot but be struck by the universality of the talents in those halcyon days, ere the art of leisure had been lost, and we find in the countless biographies of men long dead, a curious monotony in the recital of their accomplishments.

To appreciate Chinese painting at its true worth the Occidental must adopt a point of view differing in many ways from that in which he has been educated. He must realize, firstly, that the out-look of the artist is that of a bird on the wing, and that the perspective in the apparently fantastic landscapes he is studying, seems so strange, because in the majority of cases, the painter has regarded his subject from above, he has walked among the mountains, or has remained seated by the window of his rustic dwelling, gazing down upon the scene below him until it has impressed itself upon his very soul, then, and then only, has he, in the privacy of his chamber, transferred it to his silk. "I have it all in my heart" was the reply of the great Wu Tao-tzu to his Emperor who had despatched him to depict the beautiful scenery on the Chia-ling river Ssu-ch'üan, and who was amazed when the painter returned empty-handed.

Secondly, the distinctive attitude which the Oriental assumes towards Nature must be taken into consideration. Here, indeed, lies the very crux of the matter, whereas to the individualistic West man is the centre and lord of the Universe, he is on the contrary, to the more integral East, but one of the component parts of Creation. The philosophy which since the days of the I Ching (the oldest book of the Far East), has directed the evolution of the Chinese mind, considers "every being in the world, every manifestation of Nature, every genii, every god, as an active part of the great whole, of that Reality which is behind and beyond the flux of phenomena." This philosophy

it is which has given the Oriental his marvellous comprehension of Nature in all her moods and works, be these of the most trivial. With a flower, a bird, a tree, he feels a sense of kinship which must, of necessity, be denied his more sophisticated brother of the West, and the Chinese artist strives to interpret the very soul of Nature, as our portrait painter strives to unveil the most intimate characteristics of those whose features he is delineating.

Further, it must never be forgotten that the pictorial Art of China is in no sense photographic or objective, in fact it is entirely suggestive and subjective, thus, corresponding, in many respects, more to our music than to our painting. This analogy is well expounded by Laufer in his essay on the "Wang Ch'uan Tu, a landscape by Wang Wei" which closes as follows; "The same lofty thoughts and emotions, expressed by Beethoven, through the revelation of a god in his heart in his sonatas and symphonies, find an echo in the works of those Chinese painters. . . . Indeed the psychological difference of Chinese painting, from our own, rests mainly on the basis that the Chinese handle painting, not as we handle painting, but as we handle music, for the purpose of lending colour to, and evoking the whole range of sentiments and emotions of humanity. In depth of feeling, and thought, the great T'ang masters, in their symphonic compositions, vie with Beethoven, and in line and colour almost reach Mozart's eternal grace and beauty. . . . Chinese pictorial Art is, I believe, painted music, with all its shades of expressive modulation. It is known, so far, in its highest accomplishments, to a few initiated only, but we trust that the time will come when its gospel will be preached everywhere, and when, like Beethoven, it will conquer the world."

In the collection before us, which has been assembled by Mr. Liu, in the course of a life-time, we find, not only examples of painting from the Golden Age of Chinese Art, but also a group of most interesting studies by the painters of yesterday and to-day. While it cannot be contended these equal, in any sense, the works of those masters of the T'ang and Sung dynasties whose works are also represented, they indubitably display talent and a keen feeling for Nature. It would be well, therefore, to approach them in the spirit indicated by Dr. Hirth who writes in his "Scraps from a collector's Note-book" as follows:

"The old masters of the Chinese, especially the classics (of the tenth to the fourteenth centuries,) have served as models to two classes of imitators, the Chinese and the Japanese. . . . I am far from wishing to belittle Japanese successes in this respect. But it seems to me that our appreciation of Chinese efforts in the same direction has somewhat suffered by our enthusiasm about the rival art of Japan. Chinese painters of the Ming and present dynasties have been stigmatized as representing a period of decadence, because it seems a matter of course that their works should be measured in proportion to the undisputed merits of their own ancestors. Moreover, the Chinese of the present day are utterly indifferent as to whether their art makes an impression on us, or not; for although we have had ample opportunity to admire the oratorical powers of Chinese speakers before western audiences, none has as yet come forward as an interpreter of that subject so familiar to all educated Chinese, his native art. . . . All this has tended to cause modern Chinese art to be neglected in a measure quite out of proportion to its real merit. The better masters of the Ming and present dynasties may not come up to those of preceding periods, yet they have created excellent works. . . . I shall not attempt to persuade readers of the superiority of Chinese pictorial art during the last two or three hundred years; . . . but I would advise serious enquirers not to be carried away by prejudices without an effort to see some good works by recognized masters of the period."

CLASSES OF CHINESE PAINTINGS

THE DIVISIONS ACCORDING TO SIZE

Ta Chung T'ang 大中堂

Li Chou 立軸

Chung T'ang 中堂

P'ing T'iao 屏條

Hêng P'i 橫披

These are designed for wall decoration, and are hung according to certain conventions.

Those known as *Ta Chung T'ang* and *Chung T'ang*, are hung upon ceremonial occasions, the former opposite the door in the central hall of a Chinese house, the latter, in pairs, on the side walls of this same hall. The place of the *Chung T'ang* may be taken, on ordinary occasions, by sets of scrolls upon which are written couplets or quotations from the Classics.

The rules governing the hanging of pictures in the inner rooms of a house are not so strict, and here we may find on the centre wall a *Li Chou* which is of the size smaller than the two preceeding, while on the side walls may be hung *P'ing T'iao*—the small pictures in sets of four—or *Hêng P'i* by which name are known the highly popular horizontal pictures.

Shou Chiian 手卷

Ts'ê Yeh 冊頁

By these names are known respectively, the hand scrolls and the albums, which latter are made from long strips of paper folded in the form of books.

THE DIVISIONS ACCORDING TO SUBJECT

Shan Shui, Landscapes 山水

Ling Mao, Plumes and Feathers 翎毛

Hua Hui, Flowering plants 花草

Shu Mu, Trees 樹木

Jen Wu, Men and Things 人物

Tscu Shou, Quadrupeds 走獸

Fo Hsiang, Buddhist figures 佛像

Shih Nü, Ladies 仕女

Kung Tien, Palaces and Halls 宮殿

Tsao Chung, Grass and Insects 草虫

There is, in addition, a class of painting, examples of which, although of great interest to Occidentals, never appear in the collection of a Chinese Amateur. These are the *Ta Shou* or Ancestral portraits, painted, as a rule, after death, wherein the spirit of the departed has its seat. The Chinese regard them as sacred objects, and not as works of Art (see "*Chinese Pictorial Art*" by E. A. Strehlneek, p. 190).

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ATTRIBUTIONS

ONE word on this very difficult subject. It has never been my good fortune to see a collection of Chinese pictures about which the critics did not disagree,—for myself I claim no acumen,—indeed I feel strongly that the real value of a picture lies in its aesthetic appeal, and not in its age, though of course this may add to its interest historically. To quote Hsieh Ho, a critic who lived in the 6th century of our era, “In Art, the terms ancient and modern, have no place.”

It must be borne in mind, moreover, that the rôle of copyist in China, is an honourable one, and that many famous men like Ch’iu Ying, of the Ming dynasty, have devoted their lives to the loving reproduction of great works, and a signature often means that the work is in the style of the master designated.

I may add that as far as this collection is concerned, the attributions are in every case the work of the best Chinese experts obtainable.

F. W. A.

ABBREVIATIONS RELATING TO WORKS OF REFERENCE

H.P.A. = History of Chinese Pictorial Art	by H.A. GILES, M.A., L.L.D.
B.D. = A Chinese Biographical Dictionary	„ „
C.L. = A History of Chinese Literature	„ „
C.P. = Chinese Porcelain	„ W. G. GULLAND
C.R.M. = The Chinese Reader’s Manual—Ed. of 1874	„ W. F. MAYERS



TA CHUNG T'ANG 大 中 堂

AND

CHUNG T'ANG 中 堂

No. 1

BY CHAO CH' IEN-LI, of the SUNG DYNASTY, a painter of landscapes in light and dark shades of green. He was a descendant of the 7th generation of the Sung emperor T'ai Tsu, and was appointed superintendent of mounted gendarmes of Eastern Chehkiang. He was skilled in painting landscapes, plants and flowers, human beings, and "towers and terraces," while his pictures are noted for their extreme delicacy and beauty.

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

An excellent example of a landscape of the "Northern School," in which the artist makes use of the device introduced by Li Ssū-Hsün, the founder thereof, of outlining his mountains with gold. The figures in the foreground represent Kao Shih, one of the most noted poets of T'ang, riding with two boon companions on the road to Peking. His life was filled with romantic adventures. After a youth spent in poverty he fell in love with an actress with whom he travelled throughout the empire, writing plays for the use of the strolling troupe to which she was attached. When this episode was closed he became secretary to a high official on a diplomatic mission to Tibet; he then embraced for a time the career of a soldier; and not until he had passed the age of fifty did he turn his attention to the poetry which has made him famous.

A poem from his pen runs as follows:

IMPRESSIONS OF A TRAVELLER.

In a silent desolate spot,
In the night stone frozen and clear,
The wanderer's hand on the sail
Is gripped by the fingers of fear.

Ho looketh afar o'er the waves,
Wind-ruffled and deep and green;
And the mantle of Autumn lies
Over wood and hill and ravine.

T'is Autumn—time of decay,
And the dead leaves' 'wondering flight;
And the mantle of Autumn lies
On the wanderer's soul to-night.

宋
趙
千
里
青
綠
山
水

BY Liu SUNG-NIEN of the SUNG DYNASTY, a painter of landscapes, "towers and terraces," and human beings, all remarkable for their subtle beauty. During the reign of the emperor Shun Hsi he was a Probationer of the Imperial Academy of Art, and his works have ever since been noted for their great excellence.

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

宋
劉
松
年
青
綠
山
水

Scene on the Hsi-hu lake near the ancient capital of Hang-chou where Su Tung-p'o, then an official in residence, and one of the most noted of the Sung poets, built himself a pavilion as a "refuge from the business of life." As the completion of this edifice coincided with a much needed deluge the poet named it "after rain to commemorate joy," concluding his record of the event with the following lines:

Should Heaven rain pearls, the cold cannot wear them as clothes;
Should Heaven rain jade, the hungry cannot use it as food.
It has rained without cease for three days—Whose was the influence at work?
Should you say it was that of your governor.
The governor himself refers it to the Son of Heaven.
But the Son of Heaven says "No, it was God."
And God says "No, it was Nature."
And as Nature lies beyond the ken of man, I christen this arbour instead."

In the foreground of the picture is the dignified figure of the poets at a little distance a youth is busily washing an ink-stone for his master's use; in the middle distance stands the pavilion itself surrounded by willows and "wu tung" trees, while the lake spangled with lily-pads, rises to its very threshold; beyond tower the fantastic mountains of Chehkiang; the whole forming a scene dear to the contemplative spirit of the Oriental.

Educated entirely under his mother's supervision, Su Tung P'o was a man of remarkable literary attainments, who also rose high in the political world, though an unfortunate faculty for making enemies, the chief of whom was the noted Wang An Shih (*see picture 54*), caused on various occasions his temporary eclipse. During these periods of banishment all of which came to happy terminations, a large part of his literary work, which is considered as of the very first order, was performed.

His claims to fame are, however, not purely literary or political, as his memory also lives in the famous causeways, first built by him, which traverse the Hsi Hu or "Western Lake," and are named after him "Su Ti" or "Su's Embankments."

BY MA YUAN (familiar name Ch'iu-shan), of the SUNG DYNASTY, a painter of landscapes in black and white. He flourished as a Court painter between 1190 and 1224; in landscapes, human figures, flowers and birds, he was very successful, and stood first of the Academicians. He had an elder brother who excelled him in painting birds, but in other subjects did not come up to him; and also a son who was able to carry on the family tradition, but was a long way behind his father. (H.P.A. p. 125)

DESCRIPTION OF PAINTING.

宋
馬
遠
墨
筆
山
水

"Snow Scene on Mountain Omei."

Ink painting on silk, a fine example of work of the Northern School.

Of Chinese sacred mountains there is none more famed than is Mt. Omei which lies in Ssuchüan, within sight of the highlands of Tibet. "Its forests and ravines teem with mystery and marvel, for there are legends that carry its story far back into the dim days when the threads of history meet together in the knots of myth. There is hardly a peak ungarlanded with the flowers of romance, hardly a moss-grown boulder that is not the centre of an old-world legend." Thus opens the beautiful description of the eminence, now sacred to P'u Hsien pusa, in that charming book of travel by R. F. JOHNSTON *"From Peking to Mandalay."* The entire extract is too long for insertion, the closing paragraph, however, runs as follows: "I have dwelt long upon the Buddhistic associations of Omei; and perhaps the reader is wearied by an account of temples and of forms of worship that he considers grotesque and uncouth. I should be sorry if I were to leave him with the impression that Omei possesses no interest beyond the glimmer that is shed upon it by the Light of Asia. If every monastery were to crumble into dust, if the very memory of Buddhism were to be swept utterly away from the minds of men, Omei would still remain what it was before the first Buddhist recluse had built there his lonely hermitage--it would still be the home of portent and mystery, the abode of nameless spirits of mountain and flood, the source of inspiration to poet and artist, the resort of pilgrims from many lands, each of whom--whatever his faith--would find, as he gazed from the edge of the Golden Summit into the abyss below, a manifestation of the glory of his own God."

BY SUN PAI, of the SUNG DYNASTY, a painter who excelled in landscapes of light tones. He painted water and rocks so naturally that the sound of the rushing stream seemed to emanate from the silk, while his pine trees were so skilfully and wonderfully executed, that, after gazing on them for some time, one seemed to be standing on the threshold of some deep mountain ravine and a great peace fell upon one.

DESCRIPTION OF PAINTING.

宋
孫
白
淡
色
山
水

"Wang Wei and his friends listening to the sound of the dashing waves, and the sighing of the wind in the pines."

Painting in light colour on silk.

Wang Wei, the great T'ang poet and physician, was equally famous as a painter, it was indeed said by Su Tung-p'o that "his pictures were poems, and his poems pictures." Born in 699 A.D. he entered public life, and rose to high office. He was carried off by the great rebel of the day, and on the latter's death had some trouble to save himself from the hands of the executioner. He finally retired, at the age of sixty, to a country house, and ended his days in the enjoyment of such pleasures as may be derived from poetry, painting, and music, and with such consolations as may be afforded by the Buddhist religion, in which he had always been a firm believer. We are told that "his pictures were full of thought and rivalled even Nature herself;" and also, that "his ideas transcended the bounds of mortality." (H. P. A. p. 50).

No 5.

BY CHAO TZU-ANG (or Meng-fu), of the YUAN DYNASTY, known as the "apostle of pine trees and snow," a painter of landscapes, human beings, and flowers, all of rare beauty. He was a descendant of the Imperial family of Sung and was ennobled as the Duke Wen-min, but did not die until the early years of the Yuan dynasty. As a calligraphist as well as a painter he is highly thought of by the Chinese.

綠
元
沒
趙
骨
子
山
昂
水
青

DESCRIPTION OF PAINTING.

Painting in full colour on silk

Copy of a portion of a scroll by Wang Wei, depicting his house and garden. A very vivid mountain landscape, the colours washed in before the outline had been sketched in ink.

BY LI YUNG-CHIH, of the YUAN DYNASTY, whose landscapes were inspired by the work of Chao Ch'ien-li. His painting though firm, is delicate and poetic, and reveals great power of the wrist.

DESCRIPTION OF PAINTING.

元
李
用
之
青
綠
山
水

Painting in full colour on silk.

A fine and virile example of mountain scenery. In a building on the left the poet Li T'ai-po of T'ang, whose name is probably the most famous in Chinese literature, reclines listening to the strains of a flute which float up from the valley below.

Li T'ai-po (A.D. 705-762), was a native of Ssuch'uan, shortly before his birth his mother dreamed of the planet Venus "T'ai Po," and from this he was duly named. At the early age of ten he had written a "stop-short" to a firefly which ran as follows:

Rain cannot quench thy lantern's light
Wind makes it shine more brightly bright;
Oh! why not fly to heaven afar,
And twinkle near the moon—a star?

When he had attained man's estate, he developed a love of adventure which caused him to wander throughout the empire. In Shantung he formed the hard-drinking coterie known as "the Six Idlers of the Bamboo Brook," and when he reached Ch'ang-an his poetry attracted the notice of Ho Chih-chang, who declared that he was a "banished angel" and introduced him to the emperor Ming Huang. The latter was charmed with his verses, prepared a bowl of soup for him with his own hands, and at once appointed him to the Han-lin College; Li Po then gave himself up to a career of wild dissipation, to which Ming Huang's court was well suited. On one occasion when the emperor sent for him, Li was found lying drunk in the street; and it was only after having his face well mopped with cold water that he was fit for the Imperial presence. His talents, however, did not fail him. With a lady of the seraglio to hold his ink-slab, he dashed off some of his most impassioned lines, at which the emperor was so overcome that he made the powerful eunuch Kao Li-shih go down on his knees and pull off the poet's boots. Kao, of course, could not brook this insult, and set to work to persuade Yang Kuei-fei, the reigning favourite, in whose honour Li Po had penned some immortal lines, that she was being perpetually held up to ridicule. Consequently, when the emperor wished to appoint Li Po to some important post, Yang Kuei-fei intervened, whereupon Li Po, with seven of his friends begged to be allowed to withdraw from Court. Their request was granted by the emperor, who gave them a large present of money, and they departed to form a new coterie known as the "Eight Immortals of the Winecup" (B. D. p. 455). It was at this period of his disgrace that Li penned the lines:

My whitening hair would make a long, long, rope,
Yet would not fathom all my depth of woe.

After more wanderings and much adventure, he was drowned on a journey, from leaning one night too far over the edge of a boat, in a drunken effort to embrace the reflection of the moon. The following lines are a good example of his work in later years :

"THOUGHTS IN A TRANQUIL NIGHT"

Athwart the bed
I watch the moonbeams cast a trail
So bright, so cold, so frail,
That for a space it gleams
Like hoar frost on the margin of my dreams.
I raise my head—
The splendid moon I see...
Then droop my head,
And sink to dreams of thee
My Fatherland, of thee.

No. 7

BY HSIEH T'ING-HSUN, of the YUAN and MING DYNASTIES, a painter of human beings and landscapes. Born in the latter years of the Yuan dynasty and appointed an officer of the Imperial Guards under the T'ai Tsu emperor of the Ming dynasty, he is considered as the foremost landscape artist of his day.

元
謝
廷
循
人
物
山
水

DESCRIPTION OF PAINTING.

Ink painting on silk.

Landscape of much charm, in which are grouped, pursuing their various avocations, fishermen, farmers, woodcutters and scholars. To the left, typical ricefields, banked for irrigation, rise from the water's edge to the hills in the background ; while to the right are the pavilions, surrounded by willows and other fine trees, where scholars pass their days in study and contemplation.

No. 8

BY KUO HSÜ, of the MING DYNASTY, a painter of landscapes in light tones.

明
郭
詡
淡
色
山
水

"Kuo Hsü, began studying for an official career, but he soon gave up the pursuit and devoted himself entirely to art. He travelled to all the famous mountains and exclaimed, "Why must people learn to paint from books? Here are the pictures themselves." All the known painters of the day were eager to make his acquaintance, and his pictures sold easily at high prices. "When people of rank tried to get pictures out of him, he would stare at the roof and count the beams without making any reply. If they persisted, he would jump up excitedly, and finally rush out of the room with a howl." (H.P.A. p. 157)

DESCRIPTION OF PAINTING.

"*The home of Tao Yuan-ming*" (see des. picture No. 66)

Landscape in the style much loved by the Chinese, exquisite



willows are grouped in the foreground, ricefields stretch away in the distance, while on the far off horizon a junk under sail appears.

No. 9

BY T'ANG YIN (familiar name, Po-hu)—a painter of landscapes in light and dark shades of green—of the MING DYNASTY, who headed the list of "Chu-jeu" at the provincial examination in Nanking. He painted human beings and landscapes which are valued very highly by the Chinese for their strength, beauty of execution and, fresh bright colouring. They are performed "as if his brush were impelled by some divine power." Sad to say, his health broke down while he was a comparatively young man, and, in the words of a contemporary "gazing on the works left behind, it is impossible not to heave a sigh over his untimely fate."

明
唐
寅
青
綠
山
水
祝
枝
山
跋
題

DESCRIPTION OF PAINTING.

Landscape in full colour.

"The house of Mei Yao-ch'en on the Hsi Hu."

Mei Yao-ch'en was a native of Anhui who distinguished himself as a poet under the SUNG DYNASTY. He inherited official rank, and in 1056 A.D. he was summoned on account of his poetic ability to the Imperial Academy, rising to be a Second-class Secretary. In consequence of his work on the T'ang dynasty, he was placed on the commission to prepare the New History of that period, but died before its completion." (B.D. p. 579). In the picture before us we see the poet historian entertaining his friends in a room over-hanging the lake, on whose ruffled surface, junks with streaming pennants, are sailing to and fro, and are assembling in the harbour near-by.

No. 10

BY T'ANG YIN, of the MING DYNASTY (see picture No. 9).

DESCRIPTION OF PAINTING.

Landscape in full colour.

"Wang Hsien-chih with two of his lesser wives, Tao Yeh and Tao Ken, enjoying the budding willows and the blossoming peach trees in the spring of the year."

Wang Hsien-chih, son of Wang Hsi-chih, and like his father famous as a calligraphist and a scholar (see picture No. 116). He used to visit the great Hsieh An, who predicted his celebrity. "Successful men are generally sparing of their words" he said; "and Wang Hsien-chih does not talk much." He was a great reader and had a large library and as he could not carry it about with him, had miniature copies made of his favourite books which he packed in cloth cases. (B.D. p. 822)

明
唐
寅
人
物
山
水

No. 11

BY HSIEH SHIH-CH'EN, of the MING DYNASTY, who was a painter of human beings and of landscapes which are considered to be of a high order of excellence.

DESCRIPTION OF PAINTING.

明
謝
時
臣
人
物
山
水

Ink landscape, illustrating an historical incident of the Wei dynasty.

"The Wei dynasty—one of the Three Kingdoms—lasted only forty-five years, A.D. 220-265. It was virtually founded by Ts'ao Ts'ao, who is popularly regarded as the type of a bold bad minister, and of a cunning unscrupulous rebel. His large armies are proverbial, and he is said at one time to have had as many as a million men under arms. As an instance of the discipline which prevailed in his camp, it is said that he once condemned himself to death for having allowed his horse to shy into a field of grain, in accordance with his own severe regulations against any injury to standing crops. However in lieu of losing his head, he was persuaded to satisfy his sense of justice by cutting off his hair. At least one generous act is recorded of him. When he dealt the final blow to Yuan Shao, he seized all his rival's papers, plans, etc., which included a list of many of his own officers who were in correspondence with the enemy. This list he burnt. Many marvellous stories are told of this wonderful man, to be found chiefly in the "History of the Wei Dynasty" (B.D. p. 762). At his death he was succeeded by his son P'ei, who became the first emperor of the dynasty of Wei, and ruled over that portion of the empire now known as Shantung. In the picture before us we see, on a winter's night of snow, the younger son of Ts'ao Ts'ao, summoned by his brother Ts'ao P'ei, (of whose murderous intentions he was ignorant), hastening to the funeral of their father. He has been obliged to insist upon the re-opening of the city gates after the formal closing thereof, which in all Chinese cities takes place at dusk, and each figure of the little cavalcade is instinct with the sense of haste and effort. (B. D. p. 762)

No. 12

COPY of SHEN CHOU of the MING DYNASTY. Shen Chou was a painter of "Mountain-peaks, clouds, waves, flowers, plants, birds, insects, fishes,—the characteristics of all these he reproduced with the utmost fidelity, fully conveying his ideas with the fewest possible strokes. Then he himself would write the inscriptions, thus gaining the sobriquet of Double First. In loftiness of effect he surpassed all rivals, yet he could bring himself into close sympathy with the brute creation. A hawker or a herdboyc paper in hand, would meet with no rebuff. Or even if anyone begged for an inscription, secretly intending it for sale, he readily acceded to the request. So that not only near to the capital but far away in Fukien and other provinces, his works were eagerly bought, to be kept as valuable possessions. Such a radiance did his genius diffuse over the age in which he lived." (H.P.A. p. 156).

明
沈
周
墨
筆
山
水

DESCRIPTION OF PAINTING.

Ink landscape of a sage in his house, beneath the windows of which lies a lotus pool. The lotus is considered by the Chinese as the emblem of the "Chün Tzu" or the "Superior Man" of the Confucian Classics, while to the scholar is attributed the chrysanthemum, and to the lover of wealth and worldly position, the paeony.

No. 13

COPY of TUNG CH'I-CH'ANG, a painter of landscapes of the MING DYNASTY. "Tung Ch'i-ch'ang, who has been called the foremost artist of the Ming dynasty, entered public life and rose to be President of the Board of Rites. He loved calligraphy and painting, and would copy the works of the old masters with such eagerness that he forgot to eat and sleep. In his own pictures he embodied the excellencies of the various artists of the Sung and Yuan dynasties, in such a way that they became his own; and critics declared that rhythm, finish, grace and vitality, such as he displayed, were beyond the reach of mortal man." (H.P.A. p. 166).

明董其昌墨筆山水

DESCRIPTION OF PAINTING.

Ink landscape of the Phoenix Hill, or "Feng Huang-shan," near Sungkiang.

No. 14

BY WANG SHIH-KU, a painter of landscapes in light tones, of the CH'ING DYNASTY. Born while the Mings were still on the throne of China, he died in the 56th year of K'ang Hsi's reign, under the Ch'ings, at the age of 86. He became Director of the Academy of Art, and his landscapes are considered as superior to those of any other artist of this dynasty.

清王石谷淺絳山水

DESCRIPTION OF PAINTING.

"Lu Hung in his retreat among the hills."

"Lu Hung, a scholar and recluse who lived at Loyang, was distinguished for his knowledge of the seal character. He resisted several offers of employment in the public service; and when at length he appeared at Court, he refused to perform obeisance, on the ground that loyalty and sincerity are better than prostrations. He was allowed to return to his home, which he called "Perfect Bliss," and there devoted himself to the instruction of some 500 pupils. The Emperor gave him a yearly pension with leave to submit his views on political questions, and at his death contributed 10,000 cash towards his funeral expenses. (B.D. p. 545).

No. 15

BY WANG TING, a landscape painter of the CH'ING DYNASTY. A disciple of Li-t'ai, and a follower of the great artists Ta Chih and Shan Ch'ao, of the Yuan dynasty, who lived during the reign of the emperor K'ang Hsi, and whose works are greatly prized by the Chinese.

清王鼎墨筆山水

DESCRIPTION OF PAINTING.

The Lü Shan, near Kiukiang.

Ink landscape on silk, in the very perpendicular style popular with the Chinese of this famous eminence, whence there are many beautiful views, all of which are given appropriate names.

No. 16

清王椒水
綠山

COPY of WANG CHIAO-CH'I, who lived during the reign of Ch'ien-lung, in the CH'ING DYNASTY. He painted landscapes in the style of the old masters, which are prized by the Chinese.

DESCRIPTION OF PAINTING.

The "*Hill of Spring Happiness*," or Fu Chuen Shan.

No. 17

清武丹墨筆山水

BY WU TAN, a landscape painter of the CH'ING DYNASTY. He wielded a firm and forceful brush, in the style of Shen Shih-t'ien, a great painter of the Ming dynasty. His works are popular and eagerly sought by many people.

DESCRIPTION OF PAINTING.

Ink painting on silk of the Tung Ting Shan.

Here Wang Ao spent his days in study. In the picture before us, he is seen receiving a present of wine from a friend and admirer.

No. 18

BY HUI TSUNG (name Chao Chi), eighth emperor of the SUNG DYNASTY, who came to the throne in 1100. His reign was disastrous, and he finally died in captivity, being in 1127 taken prisoner by the Nü-chen Tartars, who then invaded the empire.

During the 27 years of his reign he consistently patronized the arts, being himself a clever artist, an accomplished man, and a collector of all rare and curious objects, which were wrung from the people by his eunuchs and henchmen. "He signalized the first year of his reign by establishing an Imperial Academy of Calligraphy and Painting, and in order to collect the best available talent he circulated an edict far and wide that a competition would be held for the election of a number of artists, success to depend upon the interpretation of certain lines of poetry. One line was:

"*The bamboos envelop the inn by the bridge*"—and as this was a theme capable of expression in form, the competitors unanimously devoted their energies to the elaboration of the inn. One of them, however, who was a true artist, merely allowed the sign of the inn, with the usual word "spirits" (which is used for that purpose) written on it, to peep through the bamboos, thus suggesting the establishment behind. Another line was:

"*The hoof of his steed comes back heavily charged with the scent of the trampled flowers*"—an idea more difficult of expression. A clever artist, however, rose to the occasion; he simply painted a cluster of butterflies following at a horse's heels, evidence enough of the attraction there was. These two candidates were both successful, for in an art examination it is originality of thought which places one man above another." (H.P.A. p. 119).

DESCRIPTION OF PAINTING.

Reeds and ducks.

"*Madame se repose.*"

Exquisite painting on silk of a pair of ducks by the edge of a pool, the hen bird with her head tucked under her wing—sleeps. The whole picture is pervaded with a strongly poetic feeling, and betrays also a keen appreciation of Nature on the part of the Imperial artist. The Chinese, on account of its devotion to its mate, regard the duck as the emblem of conjugal fidelity.

No. 19

BY PIEN LU, a painter of the YUAN DYNASTY, who rose to be Commissioner of Nan Tai. He was noted for his skill in the execution of plants, flowers and birds, and in his day was nicknamed Pien of the "high hand," that is, Pien the skillful.

DESCRIPTION OF PAINTING.

Pair of Peacocks. A highly coloured painting, in which a superb pair of peacocks form the central figure. The cock bird, his tail spread to its fullest extent with every "eye" quivering, displays his beauties to the hen who stands transfixed with admiration. The flowers of autumn such as the chrysanthemum, hibiscus and amaranthus, form a charming background to the pair, while an exquisite morning-glory encircles the stem of a neighbouring bamboo.

Of the peacock one may read, in Gulland's "Chinese Porcelain," as follows: "The peacock is reared in many parts of China and has long been known to the people, though it is not a native of the country. The use of the tail feathers to designate official rank, which probably causes a large consumption of them annually, does not date previous to the last dynasty (that is Ming)." Since those words were written the Republic has come to China and no longer does the official sport the peacock feather or the official robe, all such remnants of a picturesque past have given way to the utilitarianism of the Western frock coat and top hat.

No. 20

BY CHAO CHUNG-MU, of the YUAN DYNASTY, son of Chao Tzu-ang, entered official life and became Superintendent of a Board. He was an esteemed painter of landscapes, human figures, horses, bullocks, flowers and birds, and was equally noted for his exquisite calligraphy.

元
趙
仲
穆
三
思
圖

DESCRIPTION OF PAINTING.

"Think Thrice—Then Act."

Painting on silk in full colour.

Three white egrets, surrounded by emblems of spring-peach trees in full bloom and willows in young leaf, form the centre-piece to a most exquisite composition, the hidden meaning of which is provided by the homonym existing between "ssü" egret and "ssü" thought, words of the same sound written with different characters, the implication being that before action one should take "three thoughts."

No. 21

BY LAN T'IEN-SHU, of the MING DYNASTY, who lived during the reign of Wan Li and was a painter of landscapes, flowers and plants. He wielded what the Chinese refer to as a "firm brush," and his works are very popular with the Japanese.

明
藍
田
叔
松
樹
白
鷹

DESCRIPTION OF PAINTING.

"May Bravery and Longevity, both be yours."

Coloured painting on silk, which conveys to the Chinese mind the above meaning.

The pine tree and the fungus in the foreground are both symbols of longevity; while the white falcon, because of the homonym existing between "ying" falcon and "ying" heroic, and because of the fearless character of the bird, is an emblem of bravery.

塞州白茫塞月荒國河令
 落路余部說江南煙水好
 且自隨陽蘇米足滿湘楚秋蒼
 蒼子馬飲咏或飛翔排向碧天書幾
 字如秋光調浪淘沙壽民



BY PIEN SHOU-MIEN (also called Wei Ch'i), of the CH'ING DYNASTY, a painter of the Ch'ien-lung period, whose works are highly prized by the Chinese, and who is considered to be the most expert painter—since ancient times—of that subject so popular among the Chinese, to wit, "Geese and Rushes."

清
邊
壽
民
蘆
雁

DESCRIPTION OF PAINTING.

"Geese and Rushes."

Coloured painting on paper in which remarkable brush-work is displayed; broad and free are the strokes used by the artist to portray his subject, which is that of migratory geese, settling to roost among the fading rushes of an autumn marsh. "The wild goose is said to be peculiarly the bird of the Yang or principle of Light and Masculinity in Nature. It follows the sun in his wintry course toward the south, and shows an instinctive knowledge of the times and seasons in its migrations. It always flies in pairs, and is hence employed as an emblem of the married state. In the ritual of the Chow dynasty it was accordingly enumerated among betrothal presents." (C. P. p. 98).

BY SHENG NAN-P'IN (also called Ch'uan), of the CH'ING DYNASTY, who lived during the Ch'ien-lung period, and who painted flowers, birds and landscapes. His work is very remarkable and is highly prized by the Japanese, his colouring which, though rich, is harmonious, especially excites the admiration of all beholders.

清
沈
南
蘋
鴛
鴦
花
卉

DESCRIPTION OF PAINTING.

"May longevity, conjugal felicity, and prosperity be your lot."

Congratulatory scroll in full colour on silk, painted for presentation to an elderly couple upon some festal occasion.

The bul-buls stand for longevity, the ducks for conjugal felicity, while the pomegranate tree laden with fruit indicates prosperity, posterity and all good luck. The painting is an excellent example of the beautiful work done by this highly popular artist.

BY SHENG NAN-P'IN (see No. 23).

DESCRIPTION OF PAINTING.

Congratulatory scroll in full colour on silk, in which various emblems of longevity (the stork), prosperity and happiness, are charmingly grouped. The execution of the flowers and the rippling stream is especially good. It is said that a component part of the white pigment used for the feathers of the bird, is powdered pearl dust.

清
沈
南
蘋
花
仙
卉
鶴

BY LIU I, of the CH'ING DYNASTY, who lived during the Chia Ch'ing period. He wielded his brush in the "old style," and his works are regarded as being in the "class of capable," that is, of the third class.

清
劉
吳
玉
堂
鸚
鵡

DESCRIPTION OF PAINTING.

Highly coloured scroll painted for presentation to a bride, it conveys the hope that she may always have a loving smile, and that she may always prove faithful to her spouse. "The magnolia is the emblem of sweetness and beauty. The name means "secretly smiling," which to the Chinese mind suggests the loving smile of a sweet maiden" (C.P. p. 113). "The parrot is a native of China, and is also largely imported from the Malay Archipelago. In the province of Kiangsi, there runs a legend that a pearl merchant was on the point of being ruined by the intrigues of his faithless wife, when the true state of affairs was made known to him by a speaking parrot. In that province, this bird is looked upon as a warning to wives to be faithful to their husbands." (C.P. p. 98).

No. 26

清
陸
雀
花
森
卉
孔

BY LU SEN (also called Huai Yu), who was a landscape painter of the CH'ING DYNASTY. He also painted flowers in a most natural manner.

DESCRIPTION OF PAINTING.

Modern copy of No. 19.

No. 27

任
伯
年
五
倫
圖

BY JEN PO-NIEN, of the CH'ING DYNASTY (A.D. 1839-95), was a native of Shaohsing, Chekiang province, a city notable as the birth place of a number of great painters. He resided in Shanghai most of his life, devoting his attention principally to "figure painting," as described by the Chinese in the words "jen wu" or "men and things;" secondly, to "tsou shou" or "walking animals;" thirdly, to "ling mao" or "wings and plumes;" fourthly, to "hua hui" or "flowers and plants;" and lastly, to "shan shui" or "mountains and water." The paintings here exhibited belong to the latter period of Jen Po-nien's life, and are considered to be in his best manner.

DESCRIPTION OF PAINTING.

This large painting considered as the best of Jen Po-nien's bird studies, symbolizes the five "Cardinal Relations among Man-kind" as follow:—

The Relation between :

- 1.—Sovereign and Subject—the phoenix.
- 2.—Father and Son—the storks.
- 3.—Elder Brother and Younger Brother—small grey birds.
- 4.—Husband and Wife—the ducks.
- 5.—Friend and Friend—the yellow birds.

The Phoenix are perched on the Wu T'ung, anent which runs a saying, "The Wu T'ung tree will attract the phoenix to your home"—"virtue brings happiness"—"The phoenix alights on no other tree."

No. 28

玉清
堂任
翠伯
石年

BY JEN PO-NIEN (see above).

DESCRIPTION OF PAINTING.

Flower study.

No. 29

BY HSÜ KU, of the CH'ING DYNASTY (A.D. 1840-95). During early life Hsü Ku was an official. He acquired wealth and influence. The waywardness of a son brought however increasing despair and at length brokenhearted, he became a Buddhist priest, wandering from monastery to monastery, thus travelling the length and breadth of the Empire. Much of his time was spent in the province of Ssuch'uan, where the mountain scenery made a great impression on his sensitive soul, and disposed his mind to poetry, philosophy and painting. For many years Hsü Ku was a priest at the Kuan Ti Miao, or temple of the God of War, situated near the west gate of the native city, and well known as one of the notable sights of this ancient region.

虛
谷
上
人
松
鼠
菊
花

Hsü Ku painted continually, his subjects being principally studies of bird life and charming floral sketches, though he occasionally painted landscapes of distinction. His seal as seen on the paintings, bears the legend "the straw hut with the view of the seven peaks," and probably originated during the years of his isolation in Ssuch'uan.

DESCRIPTION OF PAINTING.

Study of squirrels and chrysanthemum.

No. 30

翎朱
毛夢
花草
廬

BY CHU MENG LU, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Bird and Flower Study.

No. 31

翎潘
毛椒
花石
草

BY PAU CHIAO-SHIH, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Bird and Flower Study.

Nos. 32—35

BY HSÜ KU (see No. 29).

翎虛
毛谷
花四
草季

DESCRIPTION OF PAINTINGS.

A set of four, depicting the Four Seasons:—

Spring—the prunus.

Summer—gold fish and wistaria.

Autumn—chrysanthemum.

Winter—dead tree with birds.

Nos. 36—39

BY JEN PO-NIEN (see No. 27).

任
伯
年
毛走
花獸
草翎

DESCRIPTION OF PAINTINGS.

A set of four—animal, bird, and flower studies.

1.—Deer and Narcissus—the painting of the fur is especially admired.

2.—Partridges and bamboo.

3.—Peach and Cocks.

4.—A Goat with two young ones symbolical of the Chinese saying 三陽開泰 San Yang Kai Ta'i, the opening of Nature in Spring. The white pigment used in painting the goat was prepared with the dust of powdered pearls.

No. 40

王
秋
言
芭竹
蕉石

BY WANG CHU-JEN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Flower study.

一、
二、
三、
四、
五、
六、
七、
八、
九、
十、



No. 41

任
阜
長
花翎
草毛

BY JEN FU-CHANG, of the CH'ING DYNASTY, a brother of Jen Wei-chang (see No. 94), noted as a painter of birds and flowers.

DESCRIPTION OF PAINTING.

Study of birds and flowers.

No. 42

荷清
花倪
鴛鴦
鴛東

BY I JU-SHU, of the CH'ING DYNASTY, a famous artist of modern times.

DESCRIPTION OF PAINTING.

Lotus blossoms in the free modern style (see descriptive picture No. 12).

Nos 43-46

任
伯
年
南
仙
鷄

BY JEN PO-NIEN (see No. 27).

DESCRIPTION OF PAINTINGS.

Set of four pictures.

Studies of fowls and gourds.

The gourd is an emblem of longevity, probably owing to its durability when dried.

No. 47

唐
徐
熙
花
陰
貓
戲

BY HSÜ HSI, a painter of the T'ANG DYNASTY. The Southern T'ang State was founded in 936, and of its painters thirty-one names have been recorded.

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

Study of cats playing in the shade of trees.

"Hsü Hsi, a Government official, was famous for his flowers, bamboos, trees, cicadas, butterflies, etc. He used to frequent kitchen gardens in search of subjects; but although his pictures contain cabbages and such vegetables, in expression he passes beyond the limitations of the old masters. He was also a fine colourist and could impart life to his work. One of his great works was a picture of the Parthian tree (pomegranate), covered with more than a hundred of the fruit. Another was "pæonies in a wind," consisting of several thousand leaves and only three

flowers; one flower straight in front, a second on the right-hand side, and a third quite behind a dense mass of leaves. For flowers, Hsü Hsi generally used a fine transparent paper; when he painted on silk he used a rather coarse-ribbed kind. A critic says: "In painting flowers people ordinarily aim at strict resemblance; not so Hsü Hsi. And the painter who can ignore resemblance, becomes what Ssu-ma Ch'ien was among prose writers and Tu Fu among poets—an artist of the very front rank" (see H.P.A. p. 75). The Hsüan ho hua p'u gives the titles of two hundred and forty-nine of his pictures in the Imperial collection (12th century), all of birds, flowers, fruit, and fishes.

No. 48

BY MA YUAN, a painter of the SUNG DYNASTY (see des. pict No. 3).

DESCRIPTION OF PAINTING.

An ink painting on silk which is most striking and full of life, against a background of pine trees, rocks, and flowing water, we see Mêng Hao-jan "seeking inspiration."

"Mêng Hao-jan (A.D. 689-740), was a native of Hsiang-yang in Hupeh, who on failing to achieve success at the public examination retired to the mountains and led the life of a recluse. He became a poet of the first rank, and his writings attracted the attention of Li T'ai-po, and others. He used to seek inspiration by riding on a donkey over the snow. At the age of forty, he issued from his retreat and went to the capital. There he was one day conversing with Wang Wei, the famous poet, who had obtained for him a small official post, when word went round that the Emperor was coming. Mêng hid himself under the couch, but Wang confessed his presence to the Emperor. The latter, after a little friendly banter mingled with compliments to his poetic genius, allowed Mêng to return home in peace." (H.P.A. p. 581).

宋
馬
遠
壩
橋
吟
詩

No. 49

BY CHENG TZU-CHAO (also called Mou), a painter of the YUAN DYNASTY. He painted landscapes, human figures, flowers, and birds so skilfully and beautifully that his works are highly prized, and are ranked with those of the famous I Yun-lin.

DESCRIPTION OF PAINTING.

"The Affairs at Dawn."

Painting on silk in full colour—depicting an Imperial palace of the Han dynasty. The view-point from above, which the Chinese artist so often uses enables us, in this case, to look into the apartments of the building where the ladies of the palace are busying themselves in a variety of ways. From time immemorial the palace day, in China, began with the rising of the sun, and even under the Ch'ing dynasty the Emperor always granted audience to his ministers at dawn.

元
盛
子
昭
漢
宮
春
曉
圖

BY WANG I (also called Ssu Shan), of the YUAN DYNASTY, who was a very able artist, especially noted for his skill in portraiture.

DESCRIPTION OF PAINTING.

Painting on silk in full rich colour.

The subject is that of a street vendor parleying with some small boys. On a gaily decorated stall, of fantastic shape, he has exposed every imaginable ware that the Empire affords, four happy urchins in the foreground are spinning the tops which they have purchased, while another little tot is pointing out to his elder brother the object he desires. The whole forms a charming and picturesque group, the wealth of detail in which the artist has indulged distracting in no way from the broad composition of the picture.

元
王
繹
貨
郎
担

BY WANG FEI, who was born during the Chih Cheng reign of the YUAN DYNASTY, and died at the age of 55, during the Yung Lo reign of the Mings. He was a member of the Han Lin College, and enjoyed an enviable reputation for his high integrity. His work, which consists of paintings of landscapes and studies of different sorts, is considered as being of the very first rank.

DESCRIPTION OF PAINTING.

Richly coloured painting on silk with gold out-lining.

Under a pine which is painted with vigorous strokes, two tigers are grouped, one has succeeded in capturing a white falcon, the two others are gazing with longing at its mate, which screams with rage and terror from the branches above. The group is remarkable for its vigour and action.

明
九
龍
山
人
鷹
虎
圖

BY NIU YUN-FENG, of the CH'ING DYNASTY, who was a painter of the Ch'ien Lung and Chia Ching periods. He painted landscapes and human beings in the style of the old Sung masters.

DESCRIPTION OF PAINTING.

Fantastic landscape in colour on silk, illustrating a chapter from the "Shan Hai Ching," or "The Classic of the Hills and Seas," in which is described a fabulous realm, now destroyed, called Yueh chih kuo, where young men can fly, and where the inhabitants live by herding sheep.

清
鈕
雲
峰
牧
羊
圖

BY YU AN-CH'I, of the CH'ING DYNASTY, who was a painter of the K'ang-hsi period. He painted human figures, landscapes, "bamboos and rock," in a manner that is much admired.

DESCRIPTION OF PAINTING.

"The Club of the Seven Worthies of the Bamboo Grove."

Ink painting on silk, rather crowded as to composition, but exquisite in execution. Of this club we may read in Mayer's C. R. M., p. 27: "an association of convivial men of letters, circâ A. D., who were accustomed to meet for learned discussions and jovial relaxation in a grove of bamboos."

Of the members he further writes, p. 78, as follows: "Ki K'ang, a celebrated functionary and man of letters, was equally renowned as a lover of the wine cup and as a musician. He was at the same time an ardent devotee of the study of alchemy, which he practised under a willow tree. The willow is frequently referred to, in consequence, as sacred to this pursuit. Incurring the displeasure of the chief minister of the last Wei sovereign, he was executed as a propagator of magic arts and heretical doctrines. His coolness and contempt for death were manifested as he walked to the place of execution, by his tuning his guitar in his last moments." And of Liu Ling, in p. 132 he tells us: "One of the renowned fraternity of poets and wine-bibbers styled The Seven Worthies, etc. He, in particular, was wholly devoted to jovialty, and is reputed to have uttered the wish that he might ever be followed by a gravedigger, so that he should be interred without delay or ceremony when he should fall dead in his cups." The other five members whose names it is hardly worth while to enumerate, were of the same ilk, believing in the maxim "a short life and a merry one."

清
俞
安
期
竹
林
七
賢

BY KU CHIEN-LUNG (also called Yün Jên), of the MING DYNASTY, whose death occurred in the early days of the Ch'ing. He was noted as a painter of figures, and rose to be a member of the Academy of Arts under the Ch'ings.

DESCRIPTION OF PAINTING.

"Wang An-shih making merry with his friends."

Painting in full colour on silk.

In Chinese history, there is no name which has aroused greater discussion than that of the famous poet-reformer, Wang An-shih, who lived during the Sung dynasty. An account of his great reform schemes is far too long for insertion, but those who would read thereof are advised to consult an able article thereon by Dr. J. C. Ferguson, Ph. D., in vol. XXXV, Journal of the North-China Branch, Royal Asiatic Society, Shanghai.

清
顧
見
龍
花
飲
酒
插

BY CHU WEN-HSIN, of the CH'ING DYNASTY, who lived during the Ch'ien Lung and Chia Ch'ing periods. His speciality was "human figures," and his works which are highly valued, are classed with those of Huang Ying-piao.

DESCRIPTION OF PAINTING.

清
朱
文
新
八
仙
慶
壽

"*The Eight Immortals venerated by the Taoist sect,*" being :

Chung Li-kuai, said to have lived under the Chou dynasty, which lasted from B.C. 1122-249, and to have obtained possession of the elixir of immortality. He is generally represented as a fat man with a bare belly, and holds in his hand a fan, with which he is said to revive the souls of the dead. His emblem is a fan, but he is sometimes seen holding a peach.

Li T'ieh-kuai,—it is uncertain when he lived; he was instructed in Taoist lore by Lao Tzu himself, who used to summon him to interviews in the celestial spheres. To do this his spirit had to leave his body, which he then entrusted to the care of a disciple. On one occasion the disciple was summoned away, and when the disembodied spirit returned, the body was gone. Li, therefore, took refuge in the body of a lame beggar from which the spirit had just departed, and in this shape he continued his existence, supporting himself on a crutch or staff. His emblem is the pilgrim's gourd, and he holds a staff in his hand.

Ho Sien-ku, stated to have been the daughter of Ho Tai, near Canton. She used to indulge in solitary wanderings among the hills, and rejecting the food of ordinary mortals, ate powdered mother-of-pearl, which was supposed to produce immortality. She was summoned to the court of the Empress Wu (A.D. 690-705), but on her way disappeared. Her emblem is a lotus flower.

Lu Tung-pin, born A.D. 755. While a magistrate of the district of Te-hua, he is said to have encountered Chung Li-kuai among the recesses of the Lu mountains, and from him to have learnt the mysteries of alchemy, and to have obtained the elixir of immortality. He was exposed to a series of ten temptations, and having overcome them, was invested with a sword of supernatural power, with which he traversed the empire, slaying dragons, and ridding the earth of divers evils for upwards of four hundred years. His emblem is a sword, generally shown slung across his back, while in his right hand a Taoist fly brush is often depicted.

Lan Ts'ai-ho, of uncertain sex, but generally considered a female. Her emblem is a flower-basket.

Chang Ko-lao, said to have flourished towards the close of the 7th century. He was a great necromancer, and used to be accompanied by a white mule which carried him immense distances, and which, when he did not require, he could fold up and put away. He is represented with a bamboo tube, a kind of musical instrument used by the Taoists, and with two rods with which to beat it. The latter are sometimes placed in a tube, forming his emblem.

Han Siang-tzu, said to be a great nephew of the statesman and philosopher Han Yu, A.D 768-824. He was a pupil of Lu Tung-pin, by whom he was carried to the famous peach tree of the genii, where, unfortunately, he fell from the branches. He is represented as a flute-player, and carries a flute as an emblem.

Ts'ao Kuo-k'iu, said to be the son of Ts'ao Pin, a general and the brother of the Empress Ts'ao Ho; he is therefore represented as wearing a court head-dress. His emblem is a pair of castanets (see C.P. p. 19).

No. 56

任立凡蜀道圖

BY JEN LI-FAN of the CH'ING DYNASTY, son of Jen Wei-chang (see No. 94), and a noted painter of horses.

DESCRIPTION OF PAINTING.

"A stream of travellers crossing the hills in Ssüchuan."

This artist is a noted painter of horses.

No. 57

明姚誥荷花鴛鴦

BY YAO CHAN, of the MING DYNASTY, renowned for his skill in the painting of flowers and birds.

DESCRIPTION OF PAINTING.

Painting in full colour on silk, study of mandarin ducks and lotus blossoms.

No. 58

BY LI SAN-WEI, of the CH'ING DYNASTY (see No. 57).

DESCRIPTION OF PAINTING.

Coloured Painting on paper of the

"King of Beasts."

清李三畏虎老

"In Chinese Art the tiger is not merely a wild animal, but one of those great traditional symbols, the meaning of which is fluid rather than fixed, acquiring new phases of significance in the fluctuations of a nation's mind. It is usually painted as a pendant to the dragon, and seems to stand for the elemental forces and rages of nature opposed to the infinite soul" (see H.P.A. to face p. 130).



BY SU HAN-CH'EN, a painter of the SUNG DYNASTY, who was a Probationer of the Imperial Academy of Art, and who was noted for his skill in painting human figures, and especially babies.

DESCRIPTION OF PAINTING.

Painting in full colour on silk, probably early Yuan.

Most exquisite group of four small boys. One is seated at a red table busily engaged in tracing characters, and by his side a playmate watches with rapt attention, in the foreground two other urchins, one of whom carries a dragon-fly attached to a stick, are occupied in attracting with the body of a dead grasshopper, the attention of a troupe of ants. Evidently the children of wealthy men, they are all decked with ornaments of gold, and wear the neck ring by which fond parents "lock their off-spring to life." The composition is one of great charm and refinement, the colouring especially being remarkably rich, though still delicate. The heads of the children are disproportionatly large, which is a convention often used in Chinese Art when the artist wishes to convey the idea of intellectual promise or ability.

朱
蘇
漢
臣
四
孩
遊
戲

BY CHIU SHIH-CHOU (also called Ying), an artist of the MING DYNASTY. "Ch'iu Ying studied under Chou Ch'en, the latter an artist about whose real position critics seem to disagree. The former soon discovered that he would never reach high rank and therefore contented himself with the simple role of copyist, producing many pictures which were not to be distinguished from the originals, even by experts. It has already become fairly clear that the position of a copyist in Chinese Art is not altogether that which is assigned to the copyist in Western countries, especially as in China considerable latitude seems to be allowed, and any copyist would meet with high praise who might manage to improve on the original." (see H.P.A. p. 159).

DESCRIPTION OF PAINTING.

"*The Feast of Lanterns.*"

Painting in full colour on silk.

On the 15th day of the 1st month, that is at the first full moon of the year, falls the festival known by this name, when men, women and children join in eating, drinking and making merry. In the picture before us the artist has well conveyed the idea of festivity which, at this season, should prevail.

明
仇
十
洲
開
元
宵

ATTIBUTED to LIU SUNG-NIEN, of the SUNG DYNASTY (see picture No. 2).

DESCRIPTION OF PAINTING.

宋
劉
松
年
歲
朝
家
慶
圖

"The First Day of the Year."

Painting in full colour on silk.

Kuo Tzu I (see pict. No. 74), in his declining years, "who was canonized after his death at an advanced age, and who was blessed with an almost innumerable progeny, the off-spring of his eight sons and seven sons-in-law, all of whom occupied high official posts" (see C.R.M. p. 96). Charming group of Chinese domestic life, the aged general and his wife, seated in the place of honour before a table spread with fruits, "objets d'art" and articles of daily use, their feet on a brazier, receive the congratulations of their family on New Year's Day. The extreme respect with which old age is regarded in China, is well illustrated and the expression of loving appreciation on the face of the ancient warrior is noteworthy. In the painting before us we see represented a festal occasion, but the following passage from the "Li Chi" or Book of Rites, will show the strict rules to be observed in daily conduct:

- "3.—Boys and girls, before they wear cap or hair-pin (signs of maturity), will at the first cock-crow wash hands and mouth, comb themselves, bind and shake the hair-tufts, arrange the hair dress, bind the strings, suspend the fragrant things on the girdle. At dawn they pay their morning-visit and ask what the parents want to eat and drink; if they have eaten already they withdraw; if they do not yet wish to eat, they assist the older ones and see that all is made ready."
- "4.—Everybody in the house (besides the above mentioned children and women) will, at the first cock-crow, wash his hands and mouth, dress, roll up his bedding, sprinkle and sweep the chamber, the hall and reception-room where the mats are spread; each one does according to his business. Babies go to sleep early and rise late, are fed when they desire it, without reference to time."

ATTIBUTED to WU HSLAO-HSIEN, a painter of the MING DYNASTY, upon whom the Emperor Hsiao Tsung conferred the honorary degree of Chuang Yuan. His work included landscapes and human figures, and is ranked in the first class.

墨
明
筆
吳
人
小
物
仙

DERSCRIPTION OF PAINTING.

"The Accomplishments of a Scholar."

Coloured painting on silk, illustrating the different accomplishments which a man of learning should acquire, "Chin, Chi, Hsu, Hua," that is "Music, Chess, Writing and Painting."

COPY of AI SHU, of the SUNG DYNASTY. He rose to high official position, and was noted as a painter of dragons.

DESCRIPTION OF PAINTING.

宋
艾
淑
墨
龍

Ink Painting on silk of a dragon's head.

"The 'lung' or dragon, is the chief of the four supernatural beasts, (the others being the phoenix, the unicorn and the tortoise). It is usually represented with a scowling head, straight horns, a scaly serpentine body, four feet armed with formidable claws; along the length of the body runs a line of bristling dorsal spines, and on the hips and shoulders are flame-like appendages. It wields the power of transformation and the gift of rendering itself visible at pleasure. In spring it ascends to the skies, and in autumn it buries itself in the watery depths." Thus opens the description of this fabulous animal in "Ceramic Art in China," by A. E. Hipplesly. Were an adequate account of the dragon to be attempted in these pages the entire catalogue might be absorbed. The interested reader is referred to the treatise thereon, published latterly by M. Visser, entitled "The Dragon in China and Japan."

COPY of CHAO TSŪ-ANG (or Meng-fu) [see No. 5].

DESCRIPTION OF PAINTING.

元
趙
馬
子
昂

"Five Horse Scroll."

Chao Tzu-ang, in whose style the picture before us is painted, though a lineal descendant of the Sung Imperial house, rose to high esteem in the Mongol Court of the Yuan dynasty, and was noted for his studies of the horses, which the Tartar horsemen from the Northern Plains brought to Peking in great numbers.

清
焦
秉
貞
全
景
圖

BY CH'IU SHIH-CHOU or Ch'in Ying (see No. 60).

DESCRIPTION OF PAINTING.

Scene on the Hsi Hu.

A typical landscape, in full colour on silk, depicting the Western Lake near Hang Chou, the favorite playground of poets, artists and men of culture, where the fantastic mountains, dear to the Oriental heart, rise sheer from the water's edge.

BY PAO YUN-TING, of the CH'ING DYNASTY.

包雲汀陶淵明愛菊花圖

DESCRIPTION OF PAINTING.

Tao Yuan Ming (A. D. 365-427), youth of wide reading and great ambition, was compelled by poverty to become an official underling; but after a few days resigned and went home, where he made himself ill by overwork in the fields. Subsequently he was appointed magistrate at P'eng Tse, Kiangsi, but only held this post 83 days, objecting to receive a superior with the usual ceremonial on the ground that "he could not crook the hinges of his back for 5 pecks of rice a day." He then retired into private life and occupied himself with poetry, music and the culture of flowers, especially chrysanthemums. In this pursuit he was assisted by his wife, who worked in the back garden while he worked in the front. His poem on retirement "Home Again" is considered one of the masterpieces of the language.

清閔貞鐘馗

BY MIN CHEN (also called Chen Chai), of the CH'ING DYNASTY, who was known as one of the "eight masters" of Yang Chou and who was noted for his filial piety. His works include landscapes, portraits and studies of human figures.

DESCRIPTION OF PAINTING.

"Chung Kuei the Foe of Demons" (see No. 68).

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

任伯年
唐鐘進朝士

DESCRIPTION OF PAINTING.

Ink painting on paper of Chung Ku'ei.

Of this being various legend are told. He is supposed to have been terribly disfigured by revengeful spirits, whom he had in some way offended on the very eve of successfully passing his examinations. As a result he was unable to take his degree and was obliged to stand without the gate while his more fortunate companions entered the Great Hall. This so infuriated him that he devoted his life to making war on evil spirits whom he caught and ate. On the 5th of the 5th month his image is sold and hung up in doorways, that he may intercept any evil influences that propose to enter. While he protects the Great Door the portrait of Chang Hsu Ching protects the small.

No. 69

清任伯年
進加爵

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Painting in full colour on paper of a Tien Kuan, or President of a Board of Civil Office, in his Court robes preparatory to an audience. By his side are attendants with distaffs and before him his son renders homage.

No. 70

清任伯年
子儀遇天仙郭

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Painting in full colour on paper, of Kuo Tzu-i saluting the Spinning Damsel and her attendants (see No. 74).

No. 71

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Painting in colour on paper.

"*Lao Tzŭ riding to the West.*"

任伯年老子過關

Lao Tzŭ, 604 B. C. (so called because at birth his hair was white and his complexion bore the tints of age), was founder of the Taoist sect and the Great Prophet of his time. He taught men to return good for evil and to look forward to a higher life. His history is largely legendary. He is supposed to have foreseen the fall of the Chou dynasty, under which he held office and to have turned his foot-steps towards the West. At the Han Ku pass the Governor Yin Hsi besought him to leave behind some guide-book for seeing men. Whereupon Lao Tzŭ produced the Tao Tê Ching and then riding upon a black ox—as we see him in this picture—disappeared for ever.

No. 72

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 25).

DESCRIPTION OF PAINTING.

Painting in full colour on paper.

朝任伯年
天台圖

Liu Chen (1st century A. D.), a native of Kiangsu, once wandered away with his friend Yuan Chao to the T'ien Tai hills to gather simples. Here they met two lovely damsels who fed them with hemp-seed. After a stay of what appeared to them six months they returned home, to find that seven generations had passed away.

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Painting in full colour on paper.

Huang Ch'u-ping (4th century A.D.), a native of Tan Chi, was sent at the age of fifteen to tend sheep. A Taoist priest, noticing his reverential demeanour, carried him off to the Chin-hua Mountains where he lived for forty years without a thought of home. Eventually his brother discovered his whereabouts, and asked him where the sheep were; to which he replied "on the east side of the mountain." Proceeding thither, his brother found only some scattered boulders, but Huang Ch'u-ping accompanied him on a second visit to the spot and called out: "Sheep arise." Thereupon the stones became sheep to the number of tens of thousands.

任
伯
年
羊
指
晉
石
朝
成

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION of PAINTING.

Painting in full colour on paper.

"Kuo Tzŭ I awaiting the appearance of Chih Nu."

Kuo Tzŭ I (A.D. 697-781), a native of Hua Chou in Shensi, was a renowned General who rendered distinguished services to four successive T'ang Emperors. In early life, when returning from a campaign on the borders of Gobi, a goddess, whom he took to be the Spinning Damsel Chih Nu, appeared to him in a vision and promised him great prosperity and longevity. These promises were all fulfilled, and his innumerable progeny rose to high places. In the picture, we see the hero bowing in awe in the presence of the Celestial Being.

任
伯
年
遇
郭
天
唐
朝
儀

BY WU CHEN (also Chung Kuei and Mei T'ao-jen), who was one of the four great masters of the YUAN DYNASTY. He is well known as a landscape painter, but is especially noted for his pictures of bamboos, which are considered remarkable.

DESCRIPTION OF PAINTING.

"Bamboos in wind and rain."

Ink painting on silk, instinct with life and of great power.

The Bamboo is another emblem of longevity, owing probably to its great durability. Its elegant form causes it frequently to be depicted on works of art, both in China and in Japan. The common yellow species extends over the southern and eastern provinces of China, and the different varieties mentioned by

元
梅
道
人
墨
竹

Chinese writers amount to over 60. The variety of purposes which it is turned to by the Chinese are endless. Among others the roots are cut into fantastic shapes, or turned into oval sticks for worshippers, to divine whether the gods will hear or refuse their petitions. The Chinese verily believe it brings forth its seeds in years of famine, to supply the deficiencies of other crops." (C.P, p. 104).

No. 76

鐵
舟
上
人
色秋
老
梧
桐

BY TIEH CHU, SHANG JEN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Study of Chrysanthemum and the Wu T'ung tree, the "Sterculia platanifolia," upon which, alone, the phoenix light. A saying runs: "A Wu T'ung tree will attract the phoenix to your home: Virtue brings happiness."

No. 77

清
任
伯
年
大
椿
樹

BY JEN PO-NIEN (see No. 27).

DESCRIPTION OF PAINTING.

"Your Vivacious Father does not grow Old."

Modern painting on paper of the "Ch'un Shu," cedrela odorata, known by the Chinese as the tree of longevity. A potion made of the boiled buds, and considered to be extremely exciting, is given to the aged and is supposed to conserve their energy.

No. 78

清
葉
道
本
水
仙
松
石

BY SHI T'AO-PEN (also called Li Yuan), a painter of the Chia Ching and Tao Kuang periods of the CH'ING DYNASTY, who was skilled in the painting of flowers, pines and rocks.

DESCRIPTION OF PAINTING.

"May Longevity and Good Fortune be your Lot."

Painting in full colour on paper.

The pine tree is, as ever, a symbol of longevity, while the narcissus is one of the flowers which the Chinese force into bloom at the New Year season, when it is exhibited as an emblem of luck and good fortune for the coming year.

No. 79

虛
谷
菊
花

BY HSÜ KU, of the CH'ING DYNASTY (see No. 29).

DESCRIPTION OF PAINTING.

A study of the chrysanthemum, emblem of autumn and symbol of joviality.

No. 80

清
將
兼
山
雙
墨
松
筆

BY CHIANG CHIEN-SHAN, a painter of the Chia Ch'ing and Tao Kuang periods of the CH'ING DYNASTY, who made a specialty of "pine trees and rocks," and whose pictures are highly valued.

DESCRIPTION OF PAINTING.

Ink painting on paper, of a pine tree, the symbol of longevity.

No. 81

玉
元
堂
趙
富
雲
貴
巖

ATTRIBUTED to CHAO YUN-YEN, of the YUAN DYNASTY, who enjoyed a great reputation in his day as a painter of flowers and birds.

DESCRIPTION OF PAINTING.

Coloured painting on silk,—a study of birds and flowers.

No. 82

清
蒲
作
英
荷
花

BY P'U TSO-YING (also called Hua), a distinguished painter of modern days who was skilled in painting flowers, landscapes, bamboos and rocks.

DESCRIPTION OF PAINTING.

Coloured painting on paper, of a lotus, executed with very bold free strokes in a most impressionistic manner. The artist has not followed in the steps of the ancients, but has evolved a style of his own.

No. 83

清
蒲
作
英
荷
花

BY P'U TSO-YING (see No. 82).

DESCRIPTION OF PAINTING.

Same as preceeding, a lotus study (see pict. No. 12).



UNSIGNED, attributed to a painter of the T'ANG DYNASTY, with an inscription by a man of the Yuan Dynasty, who vouches for the genuineness of the attribution.

DESCRIPTION OF PAINTING.

Painting in full colour on silk, of the T'ien Chiang or Heavenly General, Yang Chien, who, according to a Chinese work of fiction was versed in magic arts by a Taoist priest named Yu Ting chen jen. Yang Chien had three eyes, the third being known as an urna and indicating soul-sight as distinguished from eye-sight, and seventy-two transformations; his great powers he used to assist Wu Wang to overthrow the Yin and establish the Chou kingdom, when this was accomplished Yang withdrew to the hills and became an immortal through a process of mental refinement.

唐人畫天將
元人題跋

UNSIGNED, attributed to a painter of the Sung dynasty. Inscriptions by Chao Tzū-ang and Mei Tao-jen, of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

The opening phrase of the inscription is the one used when a message from Shakyamuni himself is to be delivered; this is from the To Hsin Ching, a book which contains the creed of Half Asia. Many devout people of the Confucian and Taoist schools as well as those of the Buddhist, recite it daily, as do Christians sing hymns. It states the solid fundamental principles of religion which commend themselves, not merely to the majority of Asiatics, but also to the majority of men. It closes as follows: "It can deliver you from all troubles. This is the real truth without any falsehood, therefore in repeating this magic Incantation sum up and say: 'Praise, Praise, Praise God. Praise His eternal wisdom. Praise the students of this Law, the Illumined.'" (from the New Testament of the Higher Buddhism by Timothy Richard, D. D.). In the painting before us the figure of Shakyamuni is seen standing, against a background of exquisitely coloured clouds, pouring his divine grace upon the world from a

gourd shaped bottle, one foot is placed upon a white lotus and one upon a pink. A short sketch of the life of this great being who has so deeply impressed the human race, taken from the "Hand-book of Chinese Buddhism," by E. J. Eitel, runs as follows:

"Shakyamuni means one who is mighty in charity, and who dwells in seclusion and silence, and is the name under which Chinese Buddhists—in preference to the term Gautama used by other Buddhistic nations—commonly quote the reputed historical founder or reformer of their church. His personal history is an indispensable key to the understanding of Buddhistic dogmatology, for every single dogma is believed

宋人畫釋迦牟尼立佛
趙子昂梅道人跋

to have been evolved from the inner experience or intuitive consciousness of this one man. Various forms of his pre-existence are recorded, in the course of which he worked his way up through as many different stages of transmigration, from the lowest spheres of life to the highest, practising all kinds of asceticism and exhibiting in every form the utmost unselfishness and charity. He finally attained to the state of Bodhisattva. Reborn in the heaven Tushita he considered how and where on earth he ought to be reborn as Buddha. The Shakya family of Kapilavasta was pointed out to him as the worthiest, and within this family Maya, the young wife of Suddhodhana was declared to be the purest woman on earth. Consequently he descended in the form of a white elephant and in B. C. 621 was born of her, in a miraculous manner. When ten years old he excelled all other youths in strength of body; he was married and had besides a number of concubines; eventually at the age of 19 his conversion was brought about through Suddhasadeva, who presented himself before the youth successively in the forms of an old man, a sick man, a corpse and a religious mendicant, and managed moreover to excite in him disgust with the pleasures of the harem. His father sought to divert his mind by sensual excitements and by proposing to him the career of a military commander of the world, but strengthened by Suddhasadeva he conquered these temptations of lust and ambition by suddenly flying from home under the cover of night. After passing through various mental stages, he through meditation attained Buddhahood; the spirits of the earth communicated this news to the spirits of the atmosphere and those again reported it to the spirits in the various heavens. Heaven and Earth rejoiced. Soon gathering around him a group of disciples, he started upon a career of preaching which lasted about 30 years. When he felt his end drawing near he turned his way to Kusinagara. Heaven and Earth began to tremble and loud voices were heard, all living beings groaning together and bewailing his departure. A poor workman, Tchunda, offered him a meal and though he had just refused the offerings of the highest and richest on earth, he accepted this offer to show his humility 'for the sake of humanity.' Immediately afterwards he declared he was dying, and went to a spot where eight Sala trees in groups of two were planted. Resting on his right side, he gave his final instructions to his disciples, reminding them of the immortality of the spiritual body, and then gave himself to contemplation. Passing through the four degrees of Dhyana and thence into Samadi, he lost himself in Nirvana and thus his earthly career was ended. His remains, which his disciples first placed in a golden coffin, were eventually consumed by flame of a mystic character, which burst from the breast of the Buddha."

The whole forms a composition of much power, painted in full colour, on silk.

元
牟人
尼畫
坐釋
佛迦

UNSIGNED, attributed to a painter of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

Shakyamuni (see No. 85) seated upon a beautifully decorated throne under an official canopy, with two aureoles one pointed, one round, at his back.

Painting in full colour on silk.

No. 87

BY a painter of the late YUAN or early MING PERIOD, unsigned.

DESCRIPTION OF PAINTING

A transmigration of Kuan Yin pusa.

Buddhist painting on silk, in full colour.

元
人
畫
伏
魔
圖

The fullest story of Kuan-yin pusa is found in the Lotus Scripture, a translation from this book runs as follows:

“Once the Sage Wuchini rose from his seat and removing his robe from his right shoulder folded his palms and said: World-honoured One, why is Kuan-yin called the hearer of prayers? God answered him: Good man, if innumerable beings are suffering all sorts of troubles, and with all their hearts call on Kuan-yin, Kuan-yin immediately hastens to deliver them. Whoever lays hold of this Name even if they enter a great fire it will not burn them. This is because Kuan-yin is a Divine power.

She has thirty-two transformations, among others the following: if it is necessary to save devas, dragons, night-goblins, kandapos asuras, kialoulos, kinaloulos, kinnalos, moholokias, men and not-men Kuan-yin appears like them and preaches the law to them.”

Kuan-yin has this Divine power of choice in herself, voluntarily to come to save this evil world. (From “The New Testament of Higher Buddhism by Timothy Richard, D. D.).

In the painting before us the pusa appears from a circle of flame as a terrifying being with six arms. The entire symbolism of the composition is difficult to explain, but from a circle above the monster peers forth the head of Amitabha, whose spiritual Son or Word is Kuan-yin (see pict No. 157), many images of the latter are represented with a miniature image of Amitabha Buddha in the front of the crown or head-dress, thus signifying the intimate connection between the two.

清
人
畫
將天

A PAIR of religious pictures by an anonymous artist of the CH'ING DYNASTY.

Celestial beings ready to appear before the Emperor of Heaven.

No. 90

師元
天仁
堂明
圖大

COPY of JEN MING, HO SHANG, an eminent Buddhist of the YUAN DYNASTY, who was noted for his paintings of Buddhist subjects.

DESCRIPTION OF PAINTING.

Full colour. Picture in which eleven different Buddhas are mounting to Heaven against a background bestrewn with flowers.

No. 91

士元
地希
獄有
圖居

COPY of HSI YU CHU SHIH, a retired scholar of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

Full colour. The Terrors which await the sinning souls in Hell.

No. 92

BY CH'IU SHIH-CHOU (see pict. No. 60).

DESCRIPTION OF PAINTING.

明
仇
十
洲
財
神

Shên Wan-san, a contemporary of Hung Wu, the founder of the Ming dynasty. Shen was later canonized as the God of Wealth, and it is in this role that he is depicted in the painting before us, which is one of great charm and wealth of colour, the beautiful robe, red richly worked with gold, worn by the god, being especially worthy of note. The Ho Ho twins who are emblems of Harmony and all good fortune, are in attendance on the deity, and in a brazier before him, offerings of sycee or money, are ascending in smoke.

三
明
星
李
錫
圖

BY LI HSI-SAN, a painter of the T'ien Ch'i period, of the MING DYNASTY.

DESCRIPTION OF PAINTING.

The San Hsing, or Three Stars, of Happiness, Fu Hsing; of Emolument, Lu Hsing; of Longevity, Shou Hsing; with the Five Boys.

任
渭
長
三
福
星
祿
壽
圖

BY JEN WEI-CHANG, of the CH'ING DYNASTY, A. D. 1835-75, was a prolific painter and book illustrator. (See Hirth, Notes on Chinese Painters of the Present Dynasty, page 65.) He was born in Hangchow, and he lived from 1854 in Soochow. He began painting in early life, imitating the style of Ch'ên Hung-shou, A. D. 1599-1652.

DESCRIPTION OF PAINTING.

The original of the San Hsing, by Jen Po-nien (see No. 4).

明
道
隨
者
緣
三
星

BY SUI YUAN TAO CHE (also called Lai Hao), a Taoist priest, who lived in the latter days of the MING, and the early days of the CH'ING DYNASTY. He was noted for his paintings of human figures and landscapes, which he executed with a firm, yet free brush.

DESCRIPTION OF PAINTING.

The San Hsing (see No. 93), with Ma-ku (see No. 104).

宋
蘇
漢
臣
星
三

COPY of SU HAN-CH'EN (see No. 59).

DESCRIPTION OF PAINTING.

The San Hsing and the Wu Tzu under a tree (see No. 93).

No. 97

COPY of CHAO SHOU (also called Nan Shan), of the MING DYNASTY, a painter of human figures and animals who was ranked as an artist with T'ang Yin, although his work is not as free as that of this great master.

DESCRIPTION OF PAINTING.

明
趙
壽
三
星

"The San Hsing and the Wu Tzŭ poring over a map of the five sacred mountains."

Painting in full colour, on silk.

The San Hsing represented by three old men, are three "Auspicious Stars" of Happiness, Emolument and Longevity. The wu tzŭ are the five sons who all attained official rank, while the five sacred mountains represented by the symbolical map over which they are poring are situated in the provinces of Shantung, Hu-nan, Shen-si, Chih-li and Ho-nan. The wish probably conveyed by the scroll is: "May you have happiness, emolument and longevity, and may five sons be born to you, all of whom shall attain high rank."

No. 99

AFTER TS'UI YEN-FU (also called Tsun Hui) of the YUAN DYNASTY who was a son of Chao Tzŭ-ang's sister. He studied earnestly the style of his maternal uncle, and eventually painted with such skill, that some of his works are considered to excell those of his master. His pictures are ranked as "first class of the capable."

DESCRIPTION OF PAINTING.

元
崔
彥
輔
紅
線
仕
女

"The Amazon Hung Hsien."

Painting in full colour on silk.

During the T'ang dynasty the high provincial officials known as Chieh Tu Shih, were extremely powerful, and often indulged in warfare for their own ends. Now Hung Hsien, a waiting maid in the Yamen of Hsieh Sung, the Chieh Tu Shih of Luchou, was possessed of miraculous powers and when the grievous news was brought to her master that T'ien Ch'eng Ssŭ the powerful chief of Wei Po, had chosen 3,000 brave and strong men preparatory to making an irresistible raid upon Luchou, she bethought herself of how she might aid Hsieh Sung in his dire distress. Sallying forth under the cover of night, she journeyed to the Yamen of T'ien Cheng Ssŭ and by becoming invisible, was enabled to take from his bed a small box of great value, bearing this she hastened back whence she had come, accomplishing the journey of several hundred li between night-fall and dawn. The grateful Hsieh Sung thereupon despatched the box by the hand of a trusted messenger to his dreaded enemy, who realizing that he had had a narrow escape with his life, and that if he persisted in his attack he would be obliged to cope with powers more than mortal, made friendly overtures to Hsieh Sung, and abandoned all thought of attacking Luchou.

In the picture before us Hung Hsien is depicted, clad in curious military garments of ancient type, bearing the box which played such an important part in the saving of Luchou from T'ien Cheng Ssü.

No. 100

BY KAI CH'I-HSIANG, a painter of the Chia Ch'ing and Tao Kuang periods of the CH'ING DYNASTY, who was celebrated for his pictures of human figures, flowers, and other studies which are considered to be of a high order.

清改七薌西王母麻姑

DESCRIPTION OF PAINTING.

Painting in full bright colour, of Ma Ku, who bears a peach (see No. 104), in attendance on the Hsi Wang Mu or Royal Mother of the West, a fabulous being of the female sex, said to be the daughter of Heaven and Earth, who dwells with her troops of Genii in the K'un Lun Mountains of which region and its glories, tales innumerable are told. There is situated the Taoist Heaven and there, by the border of the Lake of Gems, grows the peach tree of the Genii, the fruit of which borne but once in 3,000 years, confers the gift as immortality, and thence the Hsi Wang Mu despatches the birds with azure wings, who serve as her attendants and messengers. In the picture before us the chariot of the goddess, resting on a great white cloud, against a background of marvellous and vivid blue is shown, drawn by the "Feng Hwang"

or "phoenix" of Chinese fable; "a bird of wondrous form and mystic nature, the second among the four supernatural creatures. Very early legends narrated that this bird made its appearance as a presage of the advent of virtuous rulers, whose presence it also graced as an emblem of their auspicious government. One writer describes it as having the head of a pheasant, the beak of a swallow, the neck of a tortoise, and the outward semblance of a dragon; to which another version adds the tail of a fish; but in pictorial representations it is usually delineated as a compound between the peacock and the pheasant, with the addition of many gorgeous colours. Among the many marvels related of this creature, it is said that each of the five colours which embellish the Feng Hwang's plumage is typical of one of the cardinal virtues; and a name is given to each of the many intonations ascribed to its voice" (C.R.M. p. 41).

No. 101

BY HSIEH HSIEN-YA, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of the San Hsing (see No. 93), grouped under trees by the border of a lake, upon which in a flower-laden boat, sails the fairy Ma Ku (see No. 104).

清謝僊曜三星

No. 102

清趙棟王母麻姑

BY CHAO TUNG (also called Ch'u Ts'ai), a painter of the CH'ING DYNASTY, noted for his studies of human figures.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk.

Large figures of the Hsi Wang Mu (see No. 100), and Ma Ku (see No. 104), the latter bearing a wine jar.

No. 103

任伯年
周王
朝母
成仙圖

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Painting in full colour, on paper, of the Hsi Wang Mu (see No. 100), receiving a visit from Ma Ku (see No. 104), and her deer. Being a scroll executed for presentation upon some festive occasion; the background is of gold leaf.

No. 104

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

任伯年
漢麻
朝姑
成壽
仙星

DESCRIPTION OF PAINTING.

A figure group (considered to be Jen Po Nien's masterpiece), representing Ma Ku, sister of Wang Guan, an alchemist, who was also an adept in black art, and by whose agency a large area on the Coast of Kiangsu was reclaimed and turned into mulberry orchards, Lao Shou Hsing, or the star of Longevity, Canopus—and Ma Ku's deer. The bat of Happiness hovers above—the group being emblematical of Happiness (the bat), and Official emolument (the deer).

No. 105

王明
母何
麻禹
姑疎

AFTER CHANG HUAN (also called Yen Chang), a painter and noted calligraphist of the MING DYNASTY.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of Ma-ku (see No. 104), gathering flowers.

宋
蘇
漢
臣
女
仕

AFTER SU HAN-CH'EN, of the SUNG DYNASTY (see No. 59).

DESCRIPTION OF PAINTING.

Painting in full colour, on silk.

Large figure of a lady, exquisitely dressed in a garment of beautiful colouring, who is gazing at herself in a hand-mirror, and who is apparently overcome with the beauty of her reflection.

元
錢
舜
舉
麻
姑

AFTER CH'EN SHUN-CHÜ (also called Hsüan), a painter of the SUNG DYNASTY, known as the Man of the Jade Pool and Roaring Torrent, who graduated as chin shih about 1260, and, still faithful to the expiring Sung dynasty, joined a small coterie of which Chao Meng-fu was president. When later on Chao took office under the Mongols, Ch'ien was very indignant, and wandered about occupying himself with poetry and painting, until the end. He required the stimulus of wine; "only when he was beginning to get drunk was there co-ordination of mind and hand." When his paintings were finished, he troubled no more about them, and connoisseurs used to carry them away. His best efforts were said to be equal to works by the old masters. On one occasion he borrowed a picture of a white eagle. After copying it carefully, he kept it and returned the copy; the owner not discovering the change. He painted human figures, landscapes, flowers and birds (H.P.A. p. 138).

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of the fairy Ma Ku (see No. 104), bearing a peach and many flowering plants

元
錢
舜
舉
麻
姑
釀
酒

AFTER CH'EN SHUN-CHU, of the SUNG DYNASTY (see No. 107).

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of the fairy Ma Ku (see No. 104). A large figure of this famous being who is represented with many flowers and herbs, which she has gathered and will brew into a wine, to be used at the birthday celebrations of the Hsi Wang Mu (see No. 100).

AFTER WANG CHEN-P'ENG (also called P'eng Mei), of the YUAN DYNASTY. He was an official in the Grain Transport Department, and a prime favourite of the Emperor Ayuli Palpata, who bestowed upon him the sobriquet "Lonely Cloud." He excelled in drawing "boundary pictures," (that is pictures within a given space, instead of from right to left, in a scroll as had been done in the early days), and his brush-work and colouring were rhythmical and harmonious. He painted every hair and thread, and was closely accurate in his delineation of right and left, high and low, looking down and looking up, crooked and bent, square and round, level and straight. But spirit is volatile, and cannot be fettered by method. He contributed some pictures to the Ta Ming Palace, which were regarded as very fine productions. Another writer says: "Although Wang's paintings were of the detailed and finicky order, yet his style was full of strength, and quite beyond the reach of any ordinary Academician" (H.P.A. p. 141).

元王振鵬大仕女

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of a lady, probably Ho Sien-ku (see No. 55), in fantastic dress, with a collar of white feathers, a green girdle, a floating blue scarf and a curious hair-pin ornamented with a carved "phoenix" head. The composition is one of much charm.

No. 110

明藍田叔山水

BY LAN T'IENT-SHU, who lived at the end of the MING and the beginning of the CH'ING DYNASTIES.

DESCRIPTION OF PAINTING.

Painting on paper in light colour, of a group of scholars who are enjoying the blossoms of spring and the sound of the rippling waters.

No. 111

BY SHIH JUI (also called I Ming), of the MING DYNASTY, who was noted for his landscapes, and human figures.

明石銳山水

DESCRIPTION OF PAINTING.

"The Four Recluse Greyheads."

Of these four worthies it is related that toward the close of the reign of Ts'in Shi Hwang-ti, B. C. 212, in despair with the troublous times and the disorders of the State, they retired to a hermit life in the mountains of Shang whence, however, they came forth after the establishment of the Han dynasty, taking service under the Empress Lü. It has been surmised that the withdrawal of these individuals from the world may have been due to the exhortations of early Buddhist missionaries" (C.R.M. p. 306).

No. 112

清王板畦山水

BY WANG CHIAO-CH'I, of the CH'ING DYNASTY (see No. 16).

DESCRIPTION OF PAINTING.

Landscape on paper in light colouring, of a charming autumn scene. Delightful composition.

No. 113

清鄭板橋蘭竹

BY CHENG PAN-CH'IAO (also called Hsieh), a painter of the Ch'ien Lung period of the CH'ING DYNASTY, when he graduated as chin shih.

He was considered one of the eight masters of Yang chou, was noted for his skill in painting epidendrums and bamboos, as well as for his calligraphy, which was in the ancient style.

DESCRIPTION OF PAINTING.

Ink painting on paper of "lan hua" or epidendrums, bamboos and rocks. According to the Chinese the style in which the picture is painted betrays the fact that the artist was very "pure of heart," and above earthly cares.

No. 114

清改七薌工筆園亭仕女

BY KAI CH'I-HSIANG (also called Ch'si), of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, illustration to a book called the Hsi Hsiang Chi, which deals with incidents in the Han dynasty. Charming composition, depicting the garden before the residence of a wealthy man, wu tung trees and willows are grouped with taste, while the wall is pierced with one of the picturesque round doors dear to the heart of the Chinese. Tsui Ying Ying, the daughter of a high official, and a companion, are holding converse in the court.

No. 115

清朱聽泉荷花

BY CHU T'ING-CH'UAN (also called Tung), a painter of the Ch'ien Lung period of the CH'ING DYNASTY, who was skilled in the painting of landscapes and human figures, but was especially noted for his wonderful lotus.

DESCRIPTION OF PAINTING.

Painting in colour, on paper, of cranes and lotus. The brush work is free and bold.

BY CHÊN K'O-CHIA, a painter of the Chia Ch'ing and Tao Kuang periods of the CH'ING DYNASTY, who was noted for his skill in painting human figures.

DESCRIPTION OF PAINTING.

Set of Ink paintings on paper, being pictures of famous men :

N - 116

清陳克家
人物王羲之愛鵝

of Wang Hsi-chih, A D. 321-379, who "in his youth was a diligent student of the Classics and of history, and who rose to be General of a Brigade, but who is chiefly remembered for his marvellous skill with the pen, his writing in the 'li' script, being 'light as floating clouds, vigorous as a startled dragon.' He is said to have invented the modern clerkly style; and on one occasion he made a copy of the Tao Tê Ching for a Taoist priest, receiving, in return, the present of a flock of rare geese, (for which birds he had a passion). He was the father of seven sons, and one of his chief delights was to play with his grandchildren, whom he used to carry about and stuff with sweets" (B.D. p. 821).

No. 117

周茂叔
愛蓮

of Chou Mou-shan, a noted scholar of the SUNG DYNASTY.

No. 118

陶淵明
愛菊

of Tao Yuan-ming (see picture No. 66).

No. 119

蘇東坡
愛硯

of Su Tung-po (see picture No. 2).

The poet had a famous collection of over 100 ink stones of which he was very fond, and in the picture before us a youth, holding one of these treasured objects, stands by the poet's side.

LI CHOU 立軸

No. 120

宋趙千里青綠山水

BY CHAO CH' IEN-LI, of the SUNG DYNASTY (see No. 1).

DESCRIPTION OF PAINTING.

"The Wei Yang Kung."

Painting in full colour, on silk, of the palace erected at Chang An by Hsiao Ho for his sovereign, the founder of the Han dynasty, B.C. 202. The Emperor, amazed with its magnificence on first beholding it, severely reproved the designer for his lavish expenditure. (C.R.M. p. 252). The composition is one of much charm and delicacy, high cliffs surround the palace, and within its precincts, we see the inmates of the harem fulfilling their daily avocations.

No. 121

元李山山水

BY LI SHAN, of the YUAN DYNASTY, a painter noted for his fine landscapes. Although a man of high character, he was an inebriate, and when under the influence of wine painted as if inspired by a divine spirit.

DESCRIPTION OF PAINTING.

Ink landscape.

No. 122

宋劉益之
鴛鴦荷花

ATTIBUTED to LIU I-TZŪ (also called I), of the SUNG DYNASTY. A painter skilled in the execution of flowers and birds, but especially noted for his beautiful pictures of lotus blossoms.

DESCRIPTION OF PAINTING.

Painting in colour on silk;—a study of mandarin ducks and lotus flowers.

No. 123

明張瑞圖
走獸山水

BY CHANG JUI-T'U (also called Erh Shui), a painter of the MING DYNASTY, who rose to be Grand Secretary under the Emperor Wan Li. Legend has it that his works, which are highly appreciated by the Japanese, are by some miraculous quality, impervious to the ravages of fire.

DESCRIPTION OF PAINTING.

"Poker work."

Scroll on white satin.

More curious, perhaps, than artistic, this picture, executed with a hot iron, yet does not lack vigour or freedom of stroke.

No. 124

BY WEN CHENG-MING (also called Pi), of the MING DYNASTY, was born in 1522 and died in 1567. Entering official life, he received an appointment in the Han-lin College, which made it easy for him to carry on the absorbing pursuit of art. By nature he was very fond of painting, but refused to be bound by any set rules. Thus, when he came across any of the masterpieces of antiquity, he would examine them and try to seize their meaning, while at the same time he gave full play to the dictates of his own genius, the result being that he was able to produce work not inferior to that of the old masters themselves (H.P.A. p. 160).

清文徵明工細山水

DESCRIPTION OF PAINTING.

Landscape in light colour.

"Scholars studying in a hut."

No. 125

BY WEN CHIA (also called Shiu Ch'eng), a son of Wen Cheng-ming, both of the MING DYNASTY. His landscapes are considered to be as fine as those of I Yun-lin, while his brushwork is of a stronger order than that of his father. His calligraphy also is highly praised.

明文嘉山水

DESCRIPTION OF PAINTING.

"Chu-ko Liang enjoying the beauty of the hills and of the streams."

Of all China's heroes, the most beloved is, perhaps, Chu-ko Liang, who lived A.D. 181-234, during the exciting days of the "Three Kingdoms," and was instrumental in placing on the throne Liu Pei, founder of the Minor Han dynasty. His talents were, however, not only those of a general and man of war, but also those of a scholar, and his literary work is highly venerated. "He died while engaged in a campaign against the Wei. Always well informed as to the doings of his contemporaries, 'K'ung-ming,' as this darling hero of the Chinese people is affectionately styled, was gifted with a deep insight into human nature, often seeming to his subordinates to be in possession of superhuman faculties. He was generally regarded as a mechanical and mathematical genius, and one who could not only foretell the course of natural phenomena but even control them. His collected writings have been published in two thin volumes" (B.D. p. 180).

No. 126

BY CHENG MAO-YEH (also called Nien An), a painter of the MING DYNASTY, who was noted for his landscapes which he executed in the "northern style." His works are placed in the class of "inspired."

明盛茂燁山水

DESCRIPTION OF PAINTING.

Landscape in light colour, on silk.

The subject is a scene in the life of Wang Wei (see picture No. 4), when the famous poet is seen on his way to visit his friend P'ei Tei, who lives among the hills.

No. 127

清黃山壽女美

BY HUANG SHAN-SHOU (also called Hsü Ch'u), of the CH'ING DYNASTY, noted for his paintings of human figures and flowers.

DESCRIPTION OF PAINTING.

Coloured painting on silk, of a beauty in the shade of bamboos.

No. 128

清湯雨生墨筆山水

BY T'ANG YU-SHENG (also called I Fên), a painter of the CH'ING DYNASTY, who became Lieut.-Col. at Hangchou, where he committed suicide during a rebellion, and was canonized as Duke Chang Min. He is highly honoured for his personal character, as well as for his great talents as a painter and calligraphist.

DESCRIPTION OF PAINTING.

Ink landscape, in the style of Yai Fang-shan, of the Yuan dyansty, on paper.

Composition of great charm, depicting a ravine in which are grouped clumps of trees, seen through great clouds of mist. The brush work is very free yet strong withal.

No. 129

枯明木查山士水標

BY CH'A SHIH-P'IAO (also called Erh Chan), a native of Hai-yang, and a painter of the MING and CH'ING DYNASTIES. He worked in the style of I Yün-lin, and his pictures are placed in the rank of "pleasing."

DESCRIPTION OF PAINTING.

Ink landscape on paper.

A winter scene, bare trees which stand in in the foreground, break the view of distant hills seen across a stream.

The composition is one of exquisite delicacy and of great charm.

No. 130

清藍濤淡色山水

BY LAN T'AO, son of Lan T'ien-shu, of the CH'ING DYNASTY. He painted in the style of his father and his works are highly appreciated by the Japanese.

DESCRIPTION OF PAINTING.

Landscape in light colour, in the style used by the old masters.

No. 131

BY LAN SHENG, son of Lan Tien-shu, of the CH'ING DYNASTY, famous for his landscapes and flowers. His work is considered to be superior to that of his elder brother.

清藍深墨筆山水

DESCRIPTION OF PAINTING.

Ink landscape on silk.

"Wang Wei (see No.4), listening to the rushing of waters in the spring."

Exquisite composition, depicting the poet's hut so placed in a ravine, where it is surrounded by pines and blossoming trees, that, when the waters are loosed from their winter bondage, it may, from the cascades above it and below, have the full benefit of the sounds its owner loved so well.

No. 132

BY HO PI-CH'UAN, a painter of the Ch'ien Lung and Chia Ch'ing periods of the CH'ING DYNASTY, who painted landscapes and human figures in the styles of Huang Ying Piao and Shang Kuan Chou.

清霍碧泉山水

DESCRIPTION OF PAINTING.

Ink painting of Tung Kuo hsien sheng, a native of Ch'i, who waited so long for an official appointment that the soles of his shoes wore out, and the tracks of his bare feet could be seen in the snow, to the derision of his intimates. Eventually his patience was rewarded, and under the Emperor Wu Ti of Han (see picture No. 291), the longed for mandate came and his days of poverty were over.

No. 133

BY CHENG MAN-SHENG, of the CH'ING DYNASTY, who lived about 1773.

DESCRIPTION OF PAINTING.

Landscape on paper.

清陳曼生山水

No. 134

BY HSIEH HSUAN (also called Ling Chen), a painter of the CH'ING DYNASTY, who was noted for his landscapes, bamboos and rocks, and whose works are placed in the class of "inspired."

DESCRIPTION OF PAINTING.

Ink landscape in the style of Mei Tao Jen, a painter of the Yuan dynasty.

清薛宣山水

明張平山山水

BY CHANG P'ING-SHAN (also called Lu), a painter of the MING DYNASTY, who was noted for his human figures, landscapes, flowers and birds, all of which he executed in the style of the "Northern School," and whose works are considered to be of great merit.

DESCRIPTION OF PAINTINGS.

Ink landscape in the old style.

清管希寧
人物山水

AFTER KUA HSI-NING (also called Yu Fu), of the CH'ING DYNASTY, who was a painter of landscapes and flowers in a style highly appreciated.

DESCRIPTION OF PAINTING.

Sepia landscape, in a very fine meticulous style.

清冷枚山水

AFTER LENG MEI (also called Chi Chen), of the CH'ING DYNASTY, a painter of landscapes and human figures, who held an appointment in the Imperial household.

DESCRIPTION OF PAINTING.

Highly coloured landscape; the background is of hills, while in the foreground we see a stretch of water upon which three fairies are tranquilly walking.

清黃小松山水

AFTER HUANG HSIAO-SUNG (also called I), of the CH'ING DYNASTY, who became Prefect of Tsinan in Shantung, and who added to his talents as a painter, those of a calligraphist and an archaeologist.

DESCRIPTION OF PAINTING.

Landscape on paper of the T'ai shan. The T'ai shan, in Shantung, is the chief of the five sacred mountains of China, and is a favourite goal for pilgrims who mount its rugged sides, which rise to a height of 5,000 feet, by means of a marvellous stone staircase.

清王石谷山水

AFTER WANG SHIH-KU, a painter who lived during the MING and CH'ING DYNASTIES, and was a Director of the Imperial Academy of Art. His landscapes are considered to be the most important of those painted during the Ch'ing dynasty.

DESCRIPTION OF PAINTING.

Small ink landscape, in which we see an old person hobbling to his house.

No. 140

BY YUN LIN CHU SHIH, who lived in the reign of the Emperor K'ang Hsi of the CH'ING DYNASTY, and who was noted for his scholarship as well as for his artistic ability. He dwelt in retreat on Mt. Omei, where he painted his famous pictures only when the spirit moved him, for this reason but few of his works are obtainable.

清宮織錦圖
漢宮織錦圖

DESCRIPTION OF PAINTING.

"Weaving brocade in the Han Kung, or palace of the Han Rulers."

No. 141

清任伯年山水

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DERSCRIPTION OF PAINTING.

Landscape on paper.

No. 142 & 143

清吳伯滔山水

BY WU PO-T'AO, a painter of modern times, who was skilled in the execution of landscapes and flowers, which are much appreciated.

DESCRIPTION OF PAINTINGS.

Two ink landscapes on paper, treating of the same subject, one dear to the heart of the Oriental, that is, a group of ascetic scholars seen deep in study in the simple dwellings which they have chosen.

No. 144

清
李
儼
哉
水
山

BY LI CHING-TSAI (also called Ming), of the CH'ING DYNASTY, a native of Ning-po, who was noted for his landscapes as well as for his literary talents, being an author of no mean repute.

DESCRIPTION OF PAINTING.

Lightly coloured landscape on paper.

No. 145

元
盛
子
昭
水
山

BY CHENG TZU-CHAO, of the YUAN DYNASTY (see No. 49).

DESCRIPTION OF PAINTING.

Highly coloured landscape, in which we see three men waiting for a boat; blue hills rise in the background, while to the right rise masses of conventional clouds.

No. 146

明
徐
枋
山
水

AFTER HSÜ FANG (also called Ssu Chai), a painter of the MING DYNASTY, who was equally noted for his scholarship and calligraphy as well as for his artistic ability; he made a speciality of bamboos and epidendrams. He was a man of very high character, and after the fall of the Mings in whose cause his father laid down his life, he retired to the hills and led a hermit's life.

DESCRIPTION OF PAINTING.

Ink landscape, in which we see a scholar on his way to his home; in the background stretches a bridge.

No. 147

BY YUAN SHANG-T'UNG (also called Shu Ming), of the MING DYNASTY, a native of Soo Chou, who was noted for his landscapes and human figures, which he painted in the style of the Sung masters.

DESCRIPTION OF PAINTING.

"Soo Chou Water-Gate at Dawn."

Ink painting on silk.

A remarkable scroll which depicts, with great truth and vigour, the scene enacted each morning, when the boats of a walled city attempt to emerge therefrom for their daily avocations. With one accord the boatmen make for the narrow opening of the "water-gate," each attempting to pass through before his neighbour, and each shouting, with full force of lung, to his crew to bestir themselves. From a boat in the centre, we see an aged gentleman essaying to calm the friendly strife, to bring order out of the chaos which apparently reigns, but to no avail; to-day the boatmen push and pull and yell, as their confreres have done ever since those walls were built 4,000 long years ago;

明
袁
尙
統
曉
關
舟
擠
圖

and to-day as then, they will eventually accomplish their end. Over all we see, towering calm above the morning mists, the ancient pagoda which is the glory of Soo Chou.

No. 148

BY T'ANG YIN, of the MING DYNASTY (see No. 9).

DESCRIPTION OF PAINTING.

明
唐
寅
補
衮
圖

"Repairing the Imperial Robe" or "To Aid and Reprove One's Sovereign."

Painting in full colour on silk, a symbolical scroll which illustrates the above saying. When a Minister tactfully reproaches his sovereign he is said to be "repairing the Imperial Robe," and in the picture before us we see within a room of the palace a group of ladies, one of whom is busily engaged in mending a garment which bears the five-clawed dragon, insignia of Royalty, while the others are variously occupied; in the foreground is placed a stork, emblem of longevity.

No. 149

BY T'ANG YIN, of the MING DYNASTY (see No. 9).

DESCRIPTION OF PAINTING.

明
寅
唐
仕
女

Painting in full colour on silk, of a woman presenting the child for which she has prayed, to the deity of a temple. The desire for off-spring among the Chinese is universal, and in temples such as those to the Goddess of Mercy, the Queen of Heaven, as well as those of several minor deities, childless women prostrate before the effigy of the deity to whom they have made votive offerings, may constantly be seen. When their prayers have been answered, mothers and children, dressed in their best, pay to the temple a joyful visit of acknowledgment.

No. 150

BY CHANG JU (also called Shih Ya), of the MING DYNASTY, who was noted for the exceeding beauty and refinement of his human figures.

DESCRIPTION OF PAINTING.

明
張
儒
仕
女

"Mencius receiving instruction from his mother."

Painting in full colour on silk.

"Meng K'o, a native of Tsou in Shantung, who is known to foreigners as Mencius, was brought up under the care of his mother, whose name remains a household word in China to the present day. After the death of his father, he lived with her near a cemetery, the result being that he began to reproduce in

play the solemn scenes which were constantly enacted before his eyes. His mother accordingly removed to another house, near the market-place; and before long the little boy forgot all about funerals, and played at buying and selling goods. Once more his mother disapproved, and once more she changed her dwelling; this time to a house near a college, where he soon began to imitate the ceremonial observances in which the students were instructed, to the great joy and satisfaction of his mother. Later on he studied under K'ung Chi, the grandson of Confucius; and after having attained to a perfect apprehension of the Teaching of the Sage, became at the age of 45, Minister under Prince Hsuan of the Chi State. This post he threw up, then wandered to various states advising the rulers thereof, with it must be admitted no great measure of success, and finally retired to private life, occupying himself during the remainder of his days in teaching and in preparing the philosophical record, which now passes under his name. He lived at a time when the feudal princes were squabbling over the rival systems of Federation and Imperialism, and he vainly tried to put into practice, at an epoch of blood and iron, the gentle virtues of the Golden Age. His criterion was that of Confucius; but his teachings were on a lower plane, dealing rather with man's well-being from the point of view of political economy. He was therefore justly named by Chao Ch'i the Second Holy One or Prophet, a title under which he is still known" (see B.D. p. 582). The picture before us depicts a charming domestic scene; the mother, whose intellectual ability is indicated by the abnormal sizes of her head, sits at her spinning wheel, while her illustrious son dutifully presents, for her acceptance, a "peach of longevity."

No. 151

BY YU CH'U-SHIIH (also called Chi), a painter of the CH'ING DYNASTY, who was noted for his literary as well as for his artistic ability.

明
余
集
仕
女

DESCRIPTION OF PAINTING.

"The Red Leaf."

Painting, illustrating a story of the T'ang dynasty.

"It is related that in the reign of Hi Tsung, a youth named Yü Yeo, happening to pick up a crimson leaf which had fallen from a tree near the palace, idly inscribed upon it a quatrain offering his greeting to whomsoever might find it, and cast the billet into the stream which ran past the Imperial park. Here the leaf was wafted to the feet of a lady of the court, named Han Ts'ai P'in, who wrote a responsive verse on a similar leaf, which she threw into the brook, and which was carried by chance to Yü Yeo's hands. Shortly afterwards three thousand of the place ladies were allowed, owing to the disorders then prevailing, to seek husbands beyond the walls of the seraglio, and Yü Yeo, discovering the fair one with whom he had corresponded, became united to her in marriage" (C.R.M. p. 65).

No. 152

AFTER KAI CH'I-HSIANG (also called Ch'i), a painter of the CH'ING DYNASTY, noted for his human figures, especially those of ladies.

清改七
女雲龍
仙

DESCRIPTION OF PAINTING.

Yun Chung-chun, a maiden of the Han dynasty, who became an Immortal through a process of mental refinement. In the picture before us she is depicted riding on a dragon, which is bearing her to her new home beyond the clouds.

No. 153

清禹之鼎
師出
圖

BY YU CHIH-T'ING (also called Chi-chen), a painter of the CH'ING DYNASTY, noted for his portraits, and human figures.

DESCRIPTION OF PAINTING.

Coloured painting on paper of Chu Ko Liang (see No. 125), marching with his soldiers, through a grove of trees.

No. 154

BY PAO YUN-T'ING (also called Ch'iai), of the CH'ING DYNASTY, a native of Ning-po, who was noted for his paintings of human figures, which he executed in the style of Huang Ying-piao.

清包雲汀
東方朔
早朝圖

DESCRIPTION OF PAINTING.

"Tung-fang So at the Golden Horse."

Ink painting on paper lightly coloured.

"The Gate of the Golden Horse, in the palace of Wei Yang Kung, stood at the entrance to the cabinet of Han Wu Ti, and was thus entitled from the bronze effigies of horses which were placed there, modelled, it is said, from chargers brought from Persia. Various high officials who were called to Court to give counsel without being placed in any definite employ, were said to 'await the Imperial mandate at the cabinet door' (the door being that of the Golden Horse); this expression entered thence into common use to designate candidates for official posts or Imperial notice" (C.R.M. p. 85).

Tung-fang So, 2nd cent. B.C. was one of the favourites of the Emperor Wu Ti, into whose service he entered B.C. 138, when the young sovereign called for the attendance of the most gifted scholars and men of genius throughout his dominions. He is represented as having excelled in witty argument, and to have encouraged the emperor's leaning to a belief in the supernatural and his love for the introduction of new and occult religious ceremonies. Hence marvellous legends speedily grew up concerning him, the more readily inasmuch as his birth and parentage were clouded in mystery. It was related of him that his mother was a widow named Chang, who having become pregnant by a miraculous conception, removed from her home to give birth to her child at a place farther to the eastward, and hence he received the name "Tung Fang," which means "eastern place." (C.R.M. p. 209).

No. 155

竹清
亭任
納渭
涼長

BY JEN WEI-CHANG, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Bamboo study in black and white.

No. 156

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

任
伯
年
西
壁
圖

"Ta-mo sitting in contemplation before the rock."

Painting on paper in light colour.

Bodhidharma or Ta-Mo died A.D. 535, was the last of the Western and the first of the Eastern Patriarchs of Buddhism. Summoned to Nanking by Wu Ti, of the Liang dynasty, he offended that pious monarch by explaining that real merit lay not in works, but solely in purity and wisdom duly combined. He therefore retired to Loyang, crossing the swollen Yang-tsze on a reed. Near Loyang, at the Shao Liu temple on the Sung Hill he abode nine years, sitting in silent contemplation, gazing at a stone—which stone is supposed to have retained his image. The picture before us depicts him in this attitude of meditation. He taught that religion was not to be learned from books, but that man should seek and find Buddha in his own heart.

No. 157

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

清
任
伯
年
觀
音

"Kuan-yin, the Goddess of Mercy, the Divine Hearer of Prayers, issuing from a cave bearing a child in her arms."

Painting in light colour on paper, a snow scene.

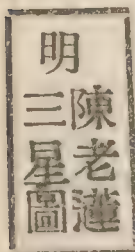
Avalokitesvara, the son in a mystical sense of Amitabha, is one of the Buddhist Trinity and is placed in temples, to the left of Amitabha the central figure. During the ages, in some obscure manner, the sex of the deity has been changed and Avalokitesvara appears in Chinese Buddhism as Kuan-yin, the Goddess of Mercy, the Giver of Children, and is doubtless the most popular member of the Buddhist pantheon. According to R. F. Johnston, the eminent authority on Buddhism, there exists what we may call a romantic story of Kuan-yin as well as a scriptural one; and it is doubtless the romantic story which is nearest the heart of the Buddhist laity. This narrative, which is much too long for insertion in these pages, is simply a religious fairy-tale, and narrates the noble and virtuous deeds of the pusa, and the terrible persecutions to which she was

subjected during the life which she spent on earth as the youngest of the princesses, the daughters of a certain great King. According to writers who contribute prefaces to modern editions of the story, it was composed during the reign of the Emperor Hui Tsung of the Sung dynasty, by a monk named P'u-ming, to whom the tale was unfolded by a mysterious apparition.

At the island of Pu-to in the Chusan archipelago, is established the largest shrine dedicated to Kuan-yin within the confines of China, and here assemble annually hundreds of pilgrims who pay homage to the beneficent Goddess.

No. 158

BY CHEN LAO-LIEN (also called Hung Shou), of the MING DYNASTY, noted for his studies of human figures, flowers and birds, and also for his landscapes. His works are considered to be in the class of Shen P'in, that is the first class.



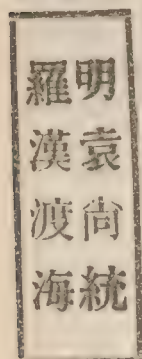
DESCRIPTION OF PAINTING.

Painting in full colour on silk, of the Three Stars, of Happiness, Emolument and Longevity (see No. 97).

No. 159

AFTER YUAN SHANG-T'UNG (see No. 147).

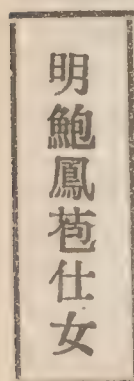
DESCRIPTION OF PAINTING.



Highly coloured painting on silk, of three Lohans (see No. 294), or Holy Men crossing a troubled sea on their way to the "Western Heaven." From the waves rises a golden vessel, probably a gift from the "Dragon King," which is decorated with the Pa Kua, or "the eight diagrams or symbols said to have been developed by Fu Hsi B. C. 2852-2738, from figures revealed to him on the back of a dragon-horse, which rose out of the sea. The entire lines represent the male, strong, or celestial element in nature, and the broken the female, weak, or terrestrial. By them the Chinese philosopher attempted to explain all the secrets of natures and of being (C. P. p. 52).

No. 160

AFTER PAO FENG-PAO, of the MING DYNASTY, a painter who made a specialty of human figures, and who was a teacher of the noted Chou Shih-chou.



DESCRIPTION OF PAINTING.

"Ts'ai Chuan" or "Guess the fist."

Painting in full colour on silk.

Composition of great charm, a mother watches indulgently her sons, who are engaged in playing the game so universally popular in China, known as "Ts'ai chuan," the point of which is to guess correctly the total number of fingers held up simultaneously by oneself and another person.

AFTER CHAO TZŪ-ANG, of the YUAN DYNASTY (see No. 5).

元
洗趙
馬子
圖昂

DESCRIPTION OF PAINTING.

"Fang Chiu-kao judging Horses."

Painting in full colour on silk of this famous minister who lived in the days of Ch'i, and whose judgment regarding horses was regarded as infallible.

No. 162

AFTER WANG HSI, a Court official of the YUAN DYNASTY, who was noted for his pictures of birds and flowers.

元
王熙
楊柳
鷹鵬

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

A group of birds and flowers, the eagle, symbol of the hero, is perched in the tree above; while below is a duck, here the symbol of a narrow-minded person. The idea probably suggested is that heroic persons may rise to far greater heights than may those of smaller minds.

No. 163

BY NIEN WEI-CHIANG, of the MING DYNASTY, whose studies of butterflies were considered to be most remarkable.

明
年
韋
江
百
蝶
圖

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

A charming study of butterflies hovering over a field of cabbages. "The butterfly is a sign of conjugal felicity; in fact it might almost be called the Chinese cupid. The origin of this is to be found in the story told by the Taoist philosopher, Chuang-tzu, of a young student who, running after a beautiful butterfly, unknowingly, intruded into the private garden of a retired magistrate, whose daughter he thus saw, and was so struck by her charms, that he determined to work hard and try to obtain her for his wife. In this he was successful, and rose to high rank" (C.P. p. 99).

No. 164

花明
陰周
猫文
戲靖

BY CHOU WEN-CH'ING, a painter of the MING DYNASTY, who rose to be an official, and who was noted for his pictures of animals, which were considered remarkable.

DESCRIPTION OF PAINTING.

Painting in full colour on silk, of a cat amid groups of flowers.

No. 165

清
羊紉
狗蘭
花女
草史

BY LI CHING-FANG, a lady painter of the CH'ING DYNASTY, who was noted for her literary as well as her artistic talents.

DESCRIPTION OF PAINTING.

Painting in full colour on paper, of two dogs amid groups of flowers.

No. 166

清
翎徐
毛榮
花女
草史

BY HSU-TS'AN (also called Hsiang P'in), a lady painter of the CH'ING DYNASTY, who, like the preceeding, was noted for her literary as well as her artistic talents.

DESCRIPTION OF PAINTING.

Group of sparrows among plum blossoms.

No. 167

史清
翎馬
毛江
花香
草女

BY MA CHIANG-CH'UEN, of the CH'ING DYNASTY. A lady painter who lived and attained fame during the early days of the dynasty, about the year 1690.

DESCRIPTION OF PAINTING.

Study of birds and flowers.

No. 168

改七
香
間道
人光

BY KAI CHI-CHUEN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Flower study

A scroll to be hung at the New Year. The fungus in the corner is an emblem of longevity.

No. 169

清鄭板橋
墨竹

BY CHENG PAN-CH'IAO, a noted scholar of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Study of bamboos in black and white.

No. 170

清黃瘦
瓢花

BY HUANG HSING, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Study ; flowers and still life.

No. 171

清王忘庵
花草

BY WANG WANG-AN (also called Wu), a painter of the CH'ING DYNASTY, famous for his flower paintings.

DESCRIPTION OF PAINTING.

Painting in full colour on paper.

A charming study of plant life. Over a rock are grouped crysanthemums, emblem of autumn and symbol of joviality, bamboos (see No. 75), and epidendrums which indicate peace and harmony.

No. 172

清繆中墨
竹

BY MIU CHUNG (also called Chu Chih), a painter of the CH'ING DYNASTY, who made a specialty of painting bamboos.

DESCRIPTION OF PAINTING.

Ink painting on paper.

A beautiful study of bamboos after the famous Wu Chen or Mei T'ao-jen (see No. 75).

No. 173

清鄒一桂
卉花

BY TSOU I-KUEI (also called Hsiao Shan), who rose to be Vice-president of the Board of Revenue under the Emperor Ch'ien-lung, of the CH'ING DYNASTY. He was a skillful landscape painter, but was especially noted for his flower studies.

DESCRIPTION OF PAINTING.

Painting in full colour on paper.

Flower group of paeonies and double peach blossoms, embellished with rhyming couplets in fine hand-writing. Of the

pacony we may read: "the paeony is also regarded as an omen of good fortune if it becomes full of flowers and green leaves; on the other hand if its leaves should suddenly dry up or its flowers fade, such a change foreshadows poverty, or some overwhelming disaster in the family of its owner." Of the peach "the Peach Charm, consists of a sprig of that tree covered with blossoms, which at the New Year, is placed at doorways to prevent all manner of evil from entering the house" (C.P. ps. 111 and 112).

No. 174

伯清
紅姚
梅梅

BY YAO MEI-PAI, a noted scholar of the CH'ING DYNASTY, who lived about 1853.

DESCRIPTION OF PAINTING.

Study of red prunus.

Nos 175-178

翎清
毛錢
花朝
卉鼎

BY CH'EN CHAO-T'ING (also called Yü Chiu), a painter of the CH'ING DYNASTY, who rose to be Director of the Court of Sacrificial Worship, and who was noted for his skill in painting flowers and birds.

DESCRIPTION OF PAINTINGS.

No. 175

"May you grow old and white together."

What is known as a "white head" scroll being one painted for presentation to some middle-aged couple upon a festive occasion. The figure of the bul-bul with his snowy top-knot conveys the auspicious wish. In the picture he is charmingly grouped with plaitain lilies, balsams and jasmine sambac, known by the Chinese as "mo-li," and used by them for scenting tea.

畫
鳴
花
卉

No. 176

"To add flowers to the embroidery" a phrase used by the Chinese when the brothers of a family live together in peace and harmony, thus adding to the prosperity of the house. The golden pheasant stands for this prosperous wish.

金
鷄
花
卉

No. 177

Another bird study in full colour, of a mag-pie, the bird of happiness who announces joyful news.

花
卉
喜
鵲

No. 178

A group of birds and flowers, which all stand for the things that are good and pure in this world, and which may be taken as expressing a wish that the mind may rise to highest thoughts.

卉
山
花
鷄

No. 179

清童增
花翎
卉毛

BY T'UNG TSENG, (also called Hsien T'an), a painter of the early days of the CH'ING DYNASTY, who was noted for his groups of flowers and birds.

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

Study of birds and flowers.

No. 180

清厲駭
谷花
卉

BY LI HSIEH-KU, (also called Chih), of the CH'ING DYNASTY, noted for his literary as well as his artistic talents, and highly honoured by his contemporaries for his nobility of character.

DESCRIPTION OF PAINTING.

Impressionistic study of a plaitain and a rock, the style of which betrays, according to the Chinese, the fact that the painter was "pure in heart."

No. 181 and 182

清康陳合景
陸陳合景

BY CHENG MAN SUNG, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

Still life studies.

No. 183

清董邦達
筆董邦達
墨筆董邦達

BY TUNG PANG-PA (also called Tung Shan), of the Chien Lung period of the CH'ING DYNASTY, a noted painter of landscapes, who rose to high official position and was canonized after his death.

DESCRIPTION OF PAINTING.

Ink landscape on paper, considered one of the artist's masterpieces.

No. 184

立任馬伯年
馬伯年
圖年

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Horse under a tree. The brush work is considered to be very good; the contour has no lines.

No. 185

任
伯
年
鵲
杞

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING

Study of loquat, birds and flowers.

No. 186

任
伯
年
松
牡
柏
丹

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Study of growing things:—paeony or moutan, the "King of Flowers," with a pinus, emblem of Longevity.

No. 187

清
秋
任
葵
伯
花
年

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTING.

Coloured painting on paper, study of rocks and hibiscus, in the style of Ch'en Lao-lien.

No. 188

清
尤
水
村
指
畫
翎
松
毛
石

BY YU SHUI-TS'UN (also called Yin), of the the CH'ING DYNASTY, who was noted for his finger-paintings of birds, flowers and plants.

DESCRIPTION OF PAINTING.

"Finger-painting," on paper.

A scroll painted to convey birthday congratulations, a study of birds and growing things. The pine and fungus are both emblems of longevity.

No. 189

清
胡
公
壽
竹
石

BY HU KUNG-SHOU (also called Yuan), a distinguished painter of modern days, who painted landscapes, flowers and plants which are much admired.

DESCRIPTION OF PAINTING.

"*The Three Friends.*"

Study of great charm, depicting a winter group of the bamboo, the pine and the plum, which the Chinese describe as the "three friends because they keep green in cold weather."

No. 190

同周
治存
人伯

BY CHOU TS'UN-PAI, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING

Flower study.

Mallows and Reeds in November.

No. 191

同王
治秋
甲言
午花
卉

BY WANG CHIU-IEN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Flower Study.

No. 192

翎清
毛劉
花子
卉和

BY LIU TZU-HO (also called Te Lu), a painter of the late period of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Scroll in light colouring, birds with autumn flowers.

No. 193

翎清
毛劉
花子
卉和

BY LIU TSU-HO (also called Te Lu), of the CH'ING DYNASTY (see No. 192).

DESCRIPTION OF PAINTING.

Painting in colour on silk.

A birthday scroll, conveying a wish for longevity, the cypress, the rock and the bird of paradise all being emblems of this desirable state.

No. 194

元張
定
花翎
卉毛

BY CHANG TING (also called Sung Yen), of the YUAN DYNASTY, who painted flowers, bamboos and birds which are considered as very fine.

DESCRIPTION OF PAINTING.

Charming study of camelias, blue jays and plum blossoms.

No. 195

清倪儒東雙松

BY I JU-SHU, a distinguished painter of modern times, whose work is considered to be free from conventions, and to betray the mind of a scholar.

DESCRIPTION OF PAINTING.

"*The Three Friends*" (see No. 189).

Ink painting, on paper, of force and freedom.

Nos. 196-197

清羅兩峰
花梅

AFTER LO LIANG-FENG (also called P'ing), a painter of the CH'ING DYNASTY, who was noted for his literary talents and for his paintings of flowers, especially of plum blossoms,

DESCRIPTION OF PAINTINGS.

Both the pictures under discussion are studies of plum blossoms, No. 196 in Ink, No. 197 in Colour and both are paintings of great charm.

Nos. 198-199

清邊壽民
翎毛花卉

AFTER PIEN SHOU-MIN, of the CH'ING DYNASTY (see No. 22).

DESCRIPTION OF PAINTINGS.

Two bird studies, one of cranes and one of "wild geese among rushes."

No. 200

明陳老蓮
踏雪尋梅

BY CH'EN LAO-LIEN (also called Hung Shou), a painter of the MING and CH'ING DYNASTIES, who was noted for his landscapes, and "human figures."

DESCRIPTION OF PAINTING.

Coloured painting, on paper, of Meng Hao-jeu, searching for plum blossoms on a winter day (see No. 48).

No. 201

清李復堂
白菜

BY LI FU-T'ANG (also called Shan, a painter of the K'ang Hsi period of the CH'ING DYNASTY, who is considered as one of "the eight masters of Yang Chou," and who was noted for his studies of flowers, birds and plants.

DESCRIPTION OF PAINTING.

Very clever study of plant life in black and white.

元
翎朽
毛木
花居
卉士

AFTER HSIU MU CHU SHIH, of the YUAN DYNASTY, a painter noted for his studies of "human figures," flowers and birds.

DESCRIPTION OF PAINTING.

Study in colour, of birds and flowers.

Charming group of peacocks, which suggest rank, as their tail feathers were used on the official hats, pheasants which are emblems of beauty, cranes and egrets both of which are symbolical of longevity. The whole grouped against a distant landscape.

No. 203

AFTER HUANG CH'ÜAN (also called Wen Chin), of the FIVE DYNASTIES, who made for himself a great position in the history of Chinese art. In 914 some presents were sent to the ruler of Shu, and among others several live cranes. His Highness commanded Huang to paint these birds on the wall of the Palace; and there they appeared, the Signal-giver, the Lichen-pecker, the Down-smoother, the Feather-preener, the Sky-screamer and the Leg-raiser, every detail of hue and of bearing brought out even more vividly than in real life, so that often living cranes were attracted by the resemblance. His Highness was much pleased, and of course the painter was handsomely rewarded. In 953 Huang was instructed to paint the four walls of a new hall in the palace to represent the four seasons, with appropriate flowers, bamboos, hares, pheasants and other birds, belonging to each. It happened that at the close of the same year some envoys from foreign nations arrived, and gave a military exhibition in this very hall. Among their tribute offerings were some white falcons which mistook the pheasants on the wall for real birds, and promptly attacked them (see H.P.A. p. 80).

後
蜀
黃
荃
海
鶴
圖

DESCRIPTION OF PAINTING.

Seascape in colour on silk.

A charming group of cranes, pines and rocks, all emblems of longevity, painted as a congratulatory scroll for a birthday gift.

No. 204

明
邊
景
昭
松
鶴

AFTER PIEN CHING-CHAO (also called Wen Chin), a probationer of the Emperor Yung Lo of the MING DYNASTY who was noted for his skill in painting birds and flowers, in the style of the Sung masters.

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

A congratulatory scroll for a birthday gift, depicting cranes and pines, the conventional emblems of longevity.

No. 205

BY CH'I T'AO-SHIH, of the Chia Ch'ing and Tao Kuang periods of the CH'ING DYNASTY, who was noted for his paintings of birds, beasts and flowers.

DESCRIPTION OF PAINTING.

清
七
道
士
蟹
菊

Ink painting of crabs and chrysanthemums, executed in a style highly original and effective.

"Before childbirth a priest recites the classics appropriate to the occasion. Ten or twenty pieces of a kind of grass, cut an inch long, and several likenesses of the crab, cut out of common paper, are put into the censer and burned, or sometimes several live crabs, after being used in the ceremony, are taken and turned out in the street. It is thought that these will greatly aid in frightening these bad spirits or propitiate their good will, so that they will not dare to come into the room at the time of childbirth. The reason that crabs are used is that the name of one of these demons sounds like 'Crab' in the dialect of this place (Fu Chou)." So writes the Rev. Doolittle, who was one of the earliest to interpret the social customs of the East to the West (see C.P. p. 103).

No. 206

宋
崔
白
水
山

ATTIBUTED to TS'UI PAI (also called Tzu Hsi), of the SUNG DYNASTY, a probationer of the Imperial Academy of Art, who was skilled in painting landscapes, flowers and birds.

DESCRIPTION OF PAINTING.

Landscape on silk.

No. 207

清
吳
問
石
卉
花

BY WU WEN-SHIH, a distinguished painter of the late CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Coloured flower study on paper.

No. 208

清
沈
南
蘋
太
師
少
師

BY SHEN NAN-P'IN (see No. 23).

DESCRIPTION OF PAINTING.

"The Superior Man reflects nine times."

Painting in full colour on silk, illustrating the above saying of Confucius, by the ever popular method of homonyms. The lions or "dogs of Fo," the defenders of the hearths of China, are called by a name which bears the same sound as that of the verb "to reflect," therefore our artist by depicting nine lions calls to mind the words of the Sage.

No. 209-212

清
四虛
季谷
花上
卉人

BY HSÜ KU, of the CH'ING DYNASTY (see No. 29).

DESCRIPTION OF PAINTING.

A set of small pictures, these, which are painted with great charm, are studies of flowers, birds, fish and squirrels.

No. 213

明
文
嘉
山
水

BY WEN CHIA, of the MING DYNASTY (see No. 125).

DESCRIPTION OF PAINTING.

Coloured painting on silk.

Charming landscape in the style of Fan K'uan, one of the Yuan masters, depicting an autumn scene in a steeply mountainous country.

No. 214

明
徐
幼
文
風
雨
泊
舟
圖

BY HSU PEN (also called Yu Wen), of the YUAN DYNASTY. He was considered one of the four great masters who lived at the close of the Yuan and opening of the Ming dynasties, and rose to high official rank under the Emperor Hung Wu, of the Mings. His talents as a poet and a calligraphist were noted, as well as his ability to paint.

DESCRIPTION OF PAINTING.

Painting on silk, of boats taking refuge from a storm.

No. 215

唐
李
昭
道
青
綠
雲
山
樓
閣

COPY of LI CHAO-TAO, of the T'ANG DYNASTY, who rose to be Secretary of Council and who was a noted painter of landscapes. He was known as Hsiao Li Chiang Chun or "Small" (young) General Li.

DESCRIPTION OF PAINTING.

Painting in full colour on silk, of which a Chinese critic in a eulogy says: "Though more than a thousand years have passed since the picture was painted, the colours look as if new; towers, terraces, pavilions rise one above the other executed in an incomparable style."

COPY of LI SHIH-TA (also called Yang Huai), of the MING DYNASTY, a native of Soo Chou, who was noted as a painter of landscapes and "human figures."

DESCRIPTION OF PAINTING.

"Hsi Shih gathering lotuses."

明
李
士
達
仕
女

Of this lady we may read: "The 'ne plus ultra' of loveliness in Chinese tradition. She was, it is narrated, the daughter of humble parents during the 5th cent. B. C., in the state of Yueh, and gained her livelihood by washing silk or, according to another account, by selling firewood; a report of her consummate beauty having reached the ears of the Prince of Yueh, he saw in this circumstance a hope of achieving the destruction of his victorious rival the Prince of Wu, and causing Hsi Shih to be trained in all the accomplishments of her sex, he sent her, dressed in gorgeous apparel, as a gift to the Prince, his enemy. His stratagem was successful, the Prince fascinated by the fatal beauty of the lady, abandoned the cares of state and was ere long defeated and crushed by his wily neighbour. It is said of Hsi Shih that thinking her beauty was enhanced by an air of melancholy, she was used to knit her brows as though in pain, and this device, adding as it did to her attractiveness, was copied by all the rival beauties, who vainly sought to equal her in charm" (see C. R. M. p. 178, and for portrait see fig 2, pict. No. 292).

CHUNG TANG 中堂

No. 217

元
林趙
晚子
眺昂
圖佩

ATTIBUTED to CHAO IZŪ-ANG, of the YUAN DYNASTY
(see No. 5).

DESCRIPTION OF PAINTING.

"Tu Mu enjoying, at sunset, the hues of Autumn."

Coloured painting, on silk, of this famous T'ang poet, wrapt in admiration of the glorious tints assumed by the maple trees, in the decline of the year. The artist has adopted the style of Wang Wei.

No. 218

明
唐寅
攜琴訪友

ATTIBUTED to T'ANG YIN, of the MING DYNASTY
(see No. 9).

DESCRIPTION OF PAINTING.

"Ssu-ma Te Ts'ao visiting a friend."

Coloured painting, on silk, of this famous Han scholar, who is depicted with his lute. The picture is in the style of Ma Yuan (see No. 3), and the drawing of the figures is excellent.

No. 219

清
沈南蘋
雙鹿

BY SHENG NAN-P'IN, of the CH'ING DYNASTY (see No. 23).

DESCRIPTION OF PAINTING.

Painting in sepia on paper.

Study of a deer; many inscriptions attest the value set upon this painting by Chinese connoisseurs.

No. 220

清
沈南
十鹿

ATTIBUTED to SHENG NAN-P'IN, of the CH'ING DYNASTY
(see No. 23).

DESCRIPTION OF PAINTING.

Study of ten deer.

No. 221

明
俞子駿
三星

BY YU TZU-CHŪN, of the MING DYNASTY, who was a probationer of the Imperial Academy of Art under the Emperor Tai Tsu, he was noted for his studies of flowers birds and human figures.

DESCRIPTION OF PAINTING.

Coloured painting, on silk, of the Three Stars (see No. 97).

BY TSOU CH'Ê (also called Fang Lu), of the CH'ING DYNASTY, known as one of the "eight masters" of Nanking, was noted for his landscapes, human figures, flowers and plants, which he executed in a refined and delicate style.

DESCRIPTION OF PAINTING.

*"Yu Po Ya at the Horse Saddle Hill."*清
鄒
詰
高
山
流
水
圖

Coloured landscape of great charm, illustrating an incident in the life of this Minister of the Lu State. The tale thereof runs as follows: Once, when on a journey, Po Ya was overtaken by a fearful storm, and was obliged to seek shelter for his boat under the lee of the said hill. At sundown the storm abated, and the moon shone out from behind the clouds, whereupon Po Ya who was alone, ordered his servant to bring out his lute, or "ching," that he might enjoy its sweet strains among surroundings of so much beauty. Suddenly a string snapped, and the startled musician realized that his solitude had been invaded, and that there was someone listening. The intruder proved to be no less an one than the scholar Chung Tzu-chi who, upon invitation, entered the boat and there passed long hours in conversation with Po Ya, their intercourse proving so congenial that before parting the two had sworn "brotherhood."

A year passed and Po Ya returned to the same spot hoping to repeat his experience; alas, in the interval Chung had died. Upon learning the sad news, Po Ya grieved deeply, and the air was rent with his bitter cries; over the grave of his "brother" he played a mournful dirge, then cutting the strings of his ching he dashed the instrument to pieces on the tomb itself. From that day on his hand was still and the magic strains, for which he was famed, were heard no more.

No. 223

元
馬
振
絨
仙八

ATTIBUTED to MA CHÊN, who lived at the end of the YUAN DYNASTY, and was skilled in the painting of human figures, flowers and birds.

DESCRIPTION OF PAINTING.

Painting in full rich colour on silk, of "the Eight Immortals" (see No. 55), the god of longevity and the Hsi Wang Mu (see No. 100), at the Yao Tai, a beautiful terrace near the abode of the Hsi Wang Mu in the K'un Lun Mts. Composition of great charm.

No. 224

宋
戴
琬
鶯
鶯
鶯

ATTIBUTED to TAI YUAN, a Probationer of the Han Lin College during the SUNG DYNASTY, who was skilled in painting birds and flowers.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, a study of birds and flowers. It is said that the Emperor Hui Tsung valued the works of this artist so highly that he forbade him to paint for the general public, the works of Tai Yuan are therefore very difficult to obtain.

P'ING T'IAO 屏條

Nos. 225-228

胡
公
壽
卉
花

BY HU KUNG-SHOU, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

Set of four.
Flower studies.

Nos. 229-232

胡
公
壽
竹
梅
菊
蘭

BY HU KUNG-SHOU, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

A set of four pictures.
Flower studies.

Nos. 233-236

屏
清
翎
任
毛
伯
花
年
卉
紈

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTINGS.

A set of four paintings.
Studies of flowers and birds.

Nos. 237-240

屏
清
走
任
獸
伯
花
年
卉
紈

BY JEN PO-NIEN, of the CH'ING DYNASTY (see No. 27).

DESCRIPTION OF PAINTINGS.

A set of four paintings.
Studies of animal life.

Nos. 241 244

紈
清
屏
任
山
立
水
凡

BY JEN LI-FAN, a son of Jen Wei-chang, of the CH'ING DYNASTY. He was noted as a painter of horses.

DESCRIPTION OF PAINTINGS.

A set of four landscapes, which display great talent.

Nos. 245-248

周
存
伯
卉
花

BY CHOU TS'UN-PAI, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

A set of four.
Flower studies.

Nos. 249-252

清
鐵
屏
舟
花
上
卉
人

BY TIEN CHU SHANG JEN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

Set of four.
Flower studies, in black and white.

Nos. 253-256

清
周
雲
峰
竹
蘭

BY CHOU YUN-FENG (also called Hsun), of the CH'ING DYNASTY, a native of Soo Chou, who was especially noted for his studies of bamboos and epidendrums.

DESCRIPTION OF PAINTINGS.

Four studies of Bamboos and Epidendrums.

Nos. 257-260

任
阜
長
花
卉
四
條

BY JEN FU-CHANG, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

Set of four.
Flower Studies.

Nos. 261-264

王秋言
胡公壽
虛谷
任伯年
屏屏屏
屏屏屏
玉芝石
堂翎毛
翎毛
翎毛
翎毛

BY JEN PO-NIEN, HSÜ KU, HU KUNG-SHOU, WANG CHIU-IEN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

A set of four pictures.
Studies of birds and flowers, painted by the above four artists in collaboration.

Nos. 265-268

胡
存
伯
卉花

BY CHOU TS'UN-PAI, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

A set of four.
Flower Studies.

No. 269-272

姚
梅
伯
梅墨

BY YAO MEI-PAI, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

This artist, a great scholar, was especially noted for his treatment of bamboos and prunus.

Nos. 273-276

李
倣
山
水
戢

BY LI CHING-TSAI.

DESCRIPTION OF PAINTINGS.

Set of four landscapes, in a style both firm and forceful.

Nos. 277-280

任
雨
華
人
物

BY JÊN YŪ HUA (also called Hsia), a lady painter of the present day, a daughter of Jen Po Nien, who is noted for her pictures of flowers, birds and "human figures."

DESCRIPTION OF PAINTINGS.

Set of four scrolls in full colour, on gold-flecked paper, depicting historical scenes.

No. 277

Hsieh An, in retirement on the Tung Shan (see No. 158).

No. 278

"The Three Heroes."

Li Ching, a military adventurer, who rose to distinction in the troubles which marked the closing years of the Sui dynasty. He served at the outset of his career under Yang Su, but eventually joined the insurrection headed by the founder of the T'ang dynasty, one of whose principal supporters and Ministers he became (C.R.M. p. 124).

Hung Fu Nü was hand-maiden to Yang Su, the celebrated champion of Sui dynasty. The leader Li Ching, was on one occasion admitted to a colloquy with Yang Su, while still unknown to fame, and attracted the gaze of the damsel, as she stood behind her lord, holding in her hand the "red fly-flap" which has given her a name. The same night she secretly penetrated in man's attire to the lodgings of Li Ching, to whom she disclosed the passion she had conceived for him, saying: "Of many men who have passed before my eyes, there are none who can compare with you, my lord. The winding creeper has come to seek an abiding place beside the stately tree." The pair fled the city, and shared together the fortunes of many eventful years" (C.R.M. p. 63).

Chang Chung-chien, a noted adherent of the founder of the T'ang dynasty, known by his flowing beard as "the dragon-bearded worthy." During the intestine troubles which marked the close of the Sui dynasty, A.D. 615, his patriotic aspirations brought him into contact with Li Ching, whose beauteous concubine Hung Fu Nü claimed him as her brother. After the establishment of the T'ang dynasty he led an expedition to the country known now as Corea, which he conquered, and took possession of as King (C.R.M. p. 2).

(Note that the numbering of the pictures in the books runs from right to left)

No. 281

COLLECTION OF PICTURES, painted by famous artists of the SUNG and YUAN DYNASTIES.

宋
元
諸
名
家
集
冊
頁

1.—**By** OU-YANG WU CH'EN (also called Ch'u Weng), of the YUAN DYNASTY.

Ink landscape.

2.—**By** CHAO TZU CHUN (also called Meng Yo), of the YUAN DYNASTY, who rose in the official world, and who was noted for his pictures of flowers birds, and human figures.

"Li T'ieh Kuai (see No. 55) preparing a magic drug."

Coloured painting in which we see the red-robed Immortal, with his attendant.

3.—**By** CHANG HSÜN (also called Ch'i Yun), of the YUAN DYNASTY, who was noted for his landscapes, and ink sketches of bamboos.

Charming seascape in light colouring.

4.—**By** CHEN KUO FU JEN, a lady painter of the SUNG DYNASTY, whose family name was Wang, and who was noted for her sketches of flowers and birds.

Coloured painting, winter study of birds and flowers.

5.—**By** TUNG SHANG, of the SUNG DYNASTY, noted for his pictures of Buddhist subjects.

The Eighteen Lohans crossing the sea (see No. 294).

6.—**By** CHAO CH' IEN-LI, of the SUNG DYNASTY (see No. 1).

Coloured landscape, of the Han Kung, or a palace of the Han emperor.

7.—**By** LI CH'ENG SOU, of the YUAN DYNASTY, a native of Hu Pei, who was noted as a landscape painter.

Ink landscape in an impressionistic style.

8.—**By** YANG K'U, of the SUNG DYNASTY, a native of Peking, who was much skilled as a painter of Buddhist subjects.

Portrait of Shakyamuni (see No. 85), riding a white elephant, the saint has two attendants, and over his countenance can be seen the figure known by the Chinese as the "Shih Li," which denotes the spot whence the Buddha radiates his enlightening influence.

No. 282

UNSIGNED, of the MING period.

DESCRIPTION OF PAINTINGS.

明
像
冊
名
臣

"Portraits. Eight Famous Ministres of the Ming Dynasty."

Paintings in full colour on coarse silk.

The name of the ministers (reading from right to left), are as follow:

- 1.—Sung Hsüeh, a civil official of high rank.
- 2.—Lu Yin, dressed for an audience with the Emperor, in his hand he holds what is known as a “chao pan,” and his hat is fastened with a jade pin of an ancient form.
- 3.—Yang Yüan in official robes of red, holding a plum branch.
- 4.—P'eng Tê Hsien in ceremonial robes, seated by a little table upon which are placed books and flowers.
- 5.—Shên Ting Ch'en, in unofficial robes of mauve colour, a fly whip in his hand.
- 6.—Chao Li Pen seated upon a green edged mat, dressed in unofficial robes.
- 7.—Shih K'o Fa, whose life was passed in the troublous days which saw the close of the Ming dynasty, (its fall was in 1644); “graduating in 1628 as ‘chin shih’ he soon began to take part in the warfare which was desolating the empire; and at the head of small bodies of troops he succeeded in inflicting several checks upon the rebels. Short of stature, fiery in temperament, dark-complexioned and with flashing eyes, he gained the confidence of his men by sharing all their toils and hardships. By 16 he had risen to be President of the Board of War at Nanking. The fall of Peking in the following year caused him such grief that he put on mourning garb. He was entrusted with the defence of Yang-chou, the west gate of which, being the post of danger, he allotted to himself. As his wife had borne him no children, he wrote to his mother appointing an heir, and asking that his bones might be buried near the Imperial Tombs. After a two days' siege, the city was carried by assault, and Shih K'o-fa deliberately cut his own throat; but he had not done the work effectually, and called upon his lately adopted son to finish the deed. The latter was quite unable to do so, and while he was hesitating, the enemy's soldiers rushed in upon them.” “I am general Shih,” he cried; “kill me.” He was offered his life if he would own allegiance to the Manchus; but he spurned the offer with scorn, and was then put to death” (see B.D. p. 655).
- 8.—Feng Tê San, in official robes, with a hat which denotes extremely high rank.

No. 283

BY FEI HSIAO-LOU (also called Tan Hsu), of the CH'ING DYNASTY, a native of Hu Chou, who was noted for his landscapes, and for his studies of flowers and female figures.

清
費
曉
樓
山
水
冊
頁

DESCRIPTION OF PAINTINGS.

Paintings in full colour on paper.

In these exquisite landscapes, executed in a refined and delicate style which betrays a deep feeling for Nature in all her moods, we find a series of views depicting such sites as scholars love to choose when they retire from the world, its troubles and its cares, to a life of meditation and peaceful joys. The inscription on the cover of the book is written by Mr. Liu in his own hand-writing.

清萬
六韻
事亭
冊十

COLLECTION of sixteen poems and sixteen pictures by WAN KO T'ING, a poet who lived during the reign of Tao Kuang of CH'ING, at Ningpo, where he owned a garden famous for its sixteen beautiful vistas, and where he often assembled groups of men renowned in the world of Art or Letters. It was his custom, on these occasions, to beg of each guest a poem or a sketch, according to their ability, and we have here, bound together, some results of their work.

清馮桂芬題
畫冊頁

COLLECTION OF PAINTINGS, by modern artists, with a superscription by FENG KWEI-FEN.

1—BY CHOU TSUNG-PO.

Study of autumn flowers.

2—BY MAO TUI-SHAN, a native of Shanghai, noted for his artistic and for his literary talents.

Coloured landscape in which we see Tu Shao-ling, of the T'ang Dynasty, preparing to receive his friends.

3—BY JEN PO-NIEN.

"Wu Tzu-hsu playing the flageolet, and begging for food in the market-place of the Wu capital."

This hero, after the death of his father, Prime Minister of Ts'u, B.C. 520, fled to the state of Wu in the service of which state he rose to eminence, and conducted expeditions against his native country. After serving with great fidelity the Princesses Liao and Ho Lu, he continued his career in the service of their successor Fu Ch'a, the last and ill-fated scion of the house of Wu. Having offended this sovereign at length by the boldness with which he remonstrated against the debauchery and extravagance preferred by Fu Ch'a to the toils of government, he was disgraced and sentenced to perish by his own hand. After the act of suicide was accomplished his corpse was sewn in a leathern wine-sack, and cast into the river near the present city of Soo Chou. In later years temples were dedicated by the grateful people to his memory; and in process of time the fact of his remains having received a watery grave, led to his being deified as the god or spirit of waters.

4.—BY HU KANG-SHOU.

Study of sweet-flag and rocks.

5.—BY HSU NAN-TAI (also called Feng), a native of Shanghai.

Landscape in the style of Wen Ch'eng-ming.

6.—BY FEI YU-PO (also called I-keng), a native of Hu Chou.

"Hsiao Ch'ing, a poetess of the Sung days, at work."

7.—BY CHANG TZU-HSIANG (also called Hsiung), a native of Kashing.

Study of paeonies.

8.—BY YANG LIU-KU (also called Nien-po), noted for his landscapes.

Landscape in the style of Yun Shou-p'ing

9.—BY CHAO KENG-SHAN (also called Teng-ao), a native of Shanghai.

A maiden of the Ch'en dynasty, A.D. 557, surnamed Sung who was noted for her filial piety.

In the picture before us she is shown gathering water chestnuts, the sale of which is to provide sufficient money to pay for the support of her parents.

10.—BY JEN PO-NIEN.

Study of birds and flowers.

11.—BY CHAOKENG-SHAN (also called Ying Hsiang), a native of Shanghai.

Landscape in the style of Ta Chu.

12.—BY CHIEN CHI-SHENG (also called Hui An), noted for his figure painting.

"Chia Pao Yu, a hero of the 'Hung Lou Meng,' fishing."

This literary work is considered as reaching the highest point of development reached by the Chinese novel. It was probably composed during the latter half of the 17th century, the name of its authour is unknown. It is usually published in 24 volumes containing 120 chapters. No fewer than 400 personages, of more or less importance, are introduced first and last into the story, the plot of which is worked out with a completeness worthy of Fielding, while the delineation of character—of so many characters—recalls the best efforts of the greatest novelists of the West. As a panorama of Chinese social life, in which almost every imaginable feature is submitted in turn to the reader, the "Hung Lou Meng" is altogether without a rival (C. L. p. 355).

13.—BY CHU MENG-LU.

Study of birds and flowers.

14.—BY YANG PO-YUN (also called P'ei Fu), a native of Kashing.

Landscape in the style of Ta Chu.

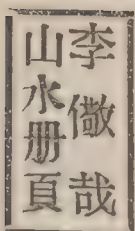
15.—BY YING HSIAO-HSIA (also called Ch'uan), noted for his portraits and studies of "human figures."

"Ts'ui Ying Ying and her waiting-maid Hung Niang strolling in the shade of willow trees."

Ts'ui Ying is a celebrated heroine of Chinese fiction and drama, of whom numerous adventures are recounted, while her maid is the type of roguish go-between in Chinese novels (see C.R.M. p. 238).

16.—BY CH'IENT CHI-SHENG (see No. 12).

Study of a fisherwoman and child.



No. 286

BY LI CHING-TSAI.

Landscapes in the styles of Ta Chu and Shan Ch'iao.

COLLECTION OF PICTURES, by painters of the CH'ING DYNASTY.

絹
片
翎
毛
花
卉
冊
頁

1.—BY HU KUNG-SHOU

Ink landscape in an impressionistic style.

2.—BY JEN PO-NIEN.

Study of white cock and holyhocks.

3.—BY HU CHIO-TZU, a native of Anhui, noted for his studies of flowers, birds and human figures.

Liu Ho-ching an eminent scholar of the T'ang dynasty, who lived in retirement on the Ku Mountain. He was very fond of plum blossoms and also of cranes, and is said to have referred to the plum as "his wife," and the crane as "his son."

4.—BY CHU MENG-LU.

Charming study of bulbuls and hibiscus blossoms, which conveys the wish that the recipient may be strong and well until he is white-haired.

5.—BY CH' IEN CHI-SHENG.

Suggestive ink study of a dragon in the clouds.

6.—BY YING HSIAO-HSIA.

Liu Tai-yu, a heroine of the Hung Lou Meng (see No. 285 pict. 12), leaning on a rock and enjoying the fragrance of the flowers beside her.

7.—BY HU TIEH-MEI (also called Chang) a native of Anhui, noted for his studies of human figures, and for his landscapes.

Ink landscape in the style of Kung Shou.

8.—BY CH' IEN FENG-MING (also called Mei Sheng), noted for his studies of birds and flowers.

Study in colour, of birds and flowers.

COLLECTION OF FANS, by famous modern painters.

團
扇
冊
頁

1.—BY HU KUNG-SHOU.

Ink study of bamboos and rocks, of great grace and charm.

2.—BY CHOU TSUNG.

Flower study.

3.—BY JEN PO-NIEN.

Ts'en Ts'en, a poet of the T'ang dynasty, crossing a hill and taking note of a majestic pine which rises from a cliff, that he may have a landmark for the return journey.

4.—BY TAN JAN, a Buddhist priest, who was noted for his beautiful calligraphy, and for his studies of bamboos

Excellent study of bamboos.

5.—**BY** HSÜ KU, a Buddhist priest (see No. 29).

Charming study of the Ling chih, or plant of longevity, and epidendrum, in the exquisite style of this artist.

6.—**BY** HU KUNG-SHOU.

Ink study of bamboos and rocks.

7.—**BY** KUO YÜ-SUNG, a native of Sungkiang, noted as a poet, an essayist, a calligraphist of merit and an artist. He is regarded as a "Ts'ai Tzu," or a "clever fellow."

Meng Hao-jan conversing with a friend (see No. 48).

Extremely clever sketch.

8.—**BY** WU HSIA-HSIEN (also called Feng Chieh), who made a specialty of painting epidendrum in ink.

Excellent study of epidendrum, in ink, in the style of Cheng Su-nan, of the Sung dynasty.

No. 289

山水册
吳伯滔

BY WU PO-T'AO of the CH'ING DYNASTY.

Collection of landscapes, in the styles of various masters.

No. 290

毛潘
花卉册
椒石翎

BY PAN CHIAO-SHIH, of the CH'ING DYNASTY.

Studies of flowers, birds and beasts.

SHOU CHÜAN 手卷

No. 291

BY CHIU SHIH-CHOU, of the MING DYNASTY (see No. 60).

DESCRIPTION OF PAINTING.

明
仇
十
洲
上
林
圖
手
卷

"Scenes from the Shang Lin Yüan."

Painting in full rich colour on silk, a work remarkable for charming colouring, composition and execution.

The Shang Lin Yüan was a vast hunting park where, in 138 B.C., Wu Ti, of Han, assembled a concourse of scholars and poets, who entertained him with their disquisitions and recitations. It stretched for 900 li and within its precincts were erected twenty-one travelling palaces, while lakes and forests abounded. Wu Ti, fourth sovereign of the Han dynasty, ascended the throne in B.C. 140, his reign of 54 years being the longest and most splendid of the entire house of Liu. "The youthful sovereign signalized the commencement of his reign by an enthusiastic patronage of literature, and under his auspices the newly recovered Confucian writings were diligently studied by Tung Chung-shu and his colleagues. In B.C. 136, the first literary degrees were instituted, with the title Wu Ching Po Shih (Five Classics widely-read Scholars); while at the same epoch the influence of the Empire began to make itself felt among the fierce nomads of the Northern frontier and at the Court of the then independent ruler of South-eastern China. A galaxy of courageous and enterprising generals carried the arms of Wu Ti into the heart of Central Asia, and the formidable Hiung-nu were successfully held in check on the north-western frontiers. In B.C. 130, the tribes occupying the region of modern Yünnan were also brought under subjection. In 140 a change of calendar was introduced, and forms the epoch with which the modern period of Chinese chronology begins. The closing years of Wu Ti's reign were distinguished by a series of Imperial journeys, having as their object the performance of sacrificial rites at different mountain shrines" (see C.R.M. p. 258).

The scroll is divided into five sections depicting various historical scenes.

Sect. 1.—We see the scholar and poet Ssu-ma Hsiang-ju, who after an adventurous life with the fascinating Wen Chün, with whom he had eloped (see C.R.M. p. 200), had now risen to a position of power and influence, engaged in composing the "Shang Lin Fu," a famous poem in which he reproved Wu Ti for his neglect of the people's interests. This work so moved the Emperor that he forthwith transformed the Shang Lin, which heretofore had been a pleasure park, into an agricultural park where farmers tilled the soil and where fishermen pursued their avocation on the great lakes.

Sect. 2.—Ladies at one of the travelling palaces waiting for the Emperor to start upon a pleasure tour of the park.

Sect. 3.—The Emperor in his chariot, drawn by six white horses, attended by bannermen and outriders; in the distance we see the chariots of members of the Imperial suite.

Sect. 4.—The Emperor watching coursing and falconry. Strangely accoutred horsemen are dashing about, pursuing all the avocations of the chase.

Sect. 5.—The Emperor reviewing the troops which he is training in naval tactics.

The end of the scroll shows the park transformed, after the Emperor had taken the exhortations of the Shang Lin Fu to heart; the country is smiling under agriculture, and the people are rejoiced that no longer is the land given over to the extravagant pleasures of the chase.

No. 292

BY CH'IU SHIH-CHOU, of the MING DYNASTY (see No. 60). The names of the "Beauties" and the descriptive poems are in the hand-writing of Wen Cheng-ming (see No. 124).

明
名仇
妹十
圖洲
手歷
卷代

DESCRIPTION OF PAINTING.

"The 100 Beauties."

Exquisite composition in full colour on silk, of over sixty famous beauties of the various dynasties, from the Chou to the Ming. The ladies who are all charmingly dressed, are shown engaged in various occupations; the variety of expression in the figures of the scroll is remarkable. (The numbers run from right to left).

- 1.—*Lo Fu*, dressed in a brown coat, a yellow tunic, a blue girdle, who carries a basket of leaves was "a very beautiful and chaste woman who lived under the Han dynasty. One day when she was out picking mulberries, the Prince of Chao, in whose service her husband was, began to make advances to her. She at once seized her lute and broke into song, in order to express her feelings."
- 2.—*Hsi Shih*, lovely figure in a purple tunic over a skirt of green, holding a skein of silk (for her history see No. 216).
- 3.—*Chao Luan*, the wife of a statesman of the Yuan dynasty, who was noted for her skill in playing the "ch'in," a Chinese lute, and was also a famous calligraphist.
- 4.—*Tu Wei-niang*.
- 5.—*Yueh-hiang*.
- 6.—*Su Hsiao-hsiao*, dressed in a purple coat and wearing a charming head-dress, bears in her hand a scroll; "she was a famous courtesan of Hang Chou and a favourite of the poet Su Shih in the 11th century, A.D. Equally distinguished by her wit and beauty, she took a brilliant part in the literary and poetical gatherings in which her famous patron delighted. The tomb of Su Hsiao-hsiao, near the banks of the Hsi Hu at Hang Chou, was long the object of poetical pilgrimages" (see C.R.M. p. 190).
- 7.—*Kuei Ying*, a famous beauty of the Sung days who, when her lover Wang Kuei broke the oath which he had sworn to her, committed suicide by cutting her throat.

- 8.—*Pi Yu*, the beautiful concubine of Ch'iao Chih-chih, an official of the T'ang dynasty. She was kidnapped by Wu Chêng-sze, the nephew of the notorious Empress Wu (see C. R. M. p. 256), whereupon she committed suicide by casting herself down a well, having first perused the touching poems which Ch'iao Chih-chih had sent to her under a secret cover.
- 9.—*Chen Miao-shang*, who first entered a nunnery, and then forsook her vocation in order to marry Pan Pi-cheng, a scholar.
- 10.—*Su Hwei*, the wife of Tou T'ao, an official at the time of the Five Kingdoms, who was banished to the deserts of Tartary. His wife perpetually bewailing his absence, occupied herself in embroidering a poetical lament in an intricate scrollwork upon a piece of satin, which she despatched to her absent lord. The composition extended to a length of 840 characters, and is celebrated as the original of many subsequent attempts in the same style (see C.R.M. p. 190). In the picture before us we see the lady dressed in a charming costume in shades of green, with touches of red, sitting at her loom.
- 11.—*Chüan Chüan*.
- 12.—*Mei Fi*, a concubine of Ming Huang of the T'ang dynasty.
- 13.—*Li Yeh-an*.
- 14.—*Cheng Shao-lan*, who lived under the T'ang dynasty and was the wife of a rich merchant named Jên Tsung, who carried on his business far from home, leaving his wife with no news of his whereabouts. One day the attention of the lonely lady was attracted to a pair of swallows flying backwards and forwards, addressing them through her tears she said, "Oh, happy birds, for many months my husband has been absent, I know not if he be alive or dead, may I send to him a note, by favour of your wings?" The birds thereupon encircled her head, screaming loudly; Shao-lan hastily inscribed a stanza of poetry upon a scrap of paper, and this she attached to the leg of one of the birds, which then flew off upon its mission. Before many days had passed Jên Tsung, in far Hunan, was surprised by a swallow which alighted upon his shoulder, and which proved to be his wife's messenger. Needless to say after this proof of her constant affection, the absent husband hastened home and the loving couple were reunited.
- 15.—*Hsieh T'ao*, rolling her paper by a table. This lady, whose name is still remembered by the note-paper in daily use; lived in the 9th century A. D. "The ornamental note-paper named after her was said to have been dipped by her in a stream from which water had been taken some years before by a concubine of Ts'ui Ning, to wash the stole of a Buddhist priest who had fallen into a cesspool, and which stream had at once become miraculously filled with flowers" (B. D. p. 294) (see cover of Catalogue
- 16.—*Tao Yeh* (see picture No. 10).
- 17.—*Ah Li-chu*.
- 18.—*Lo Hsi-hsi*.
- 19.—*Hua Ch'un Niang*, a favourite maid of the famous poet Su Tung P'o (see No. 2).

- 20.**—*Li Kuan*, a celebrated beauty of the harem of Wu Ti of Han (see No. 291). "The exquisite delicacy of her complexion at the age of fourteen was such that her Imperial lover dreaded, it is said, lest the mere touch of a silken fringe should cause her injury. The emperor playfully expressed the fear, moreover, that the zephyr, however gently blowing, might carry her away from earth" (C.R.M. p. 116). She is here depicted, dressed in a lovely blue coat, dancing gracefully upon a carpet.
- 21.**—*Ch'iu Shui*.
- 22.**—*Wu Shang*, a lady of the T'ang dynasty, who married Wang Hsien-k'o.
- 23.**—*Li Shao-chun*, a famous nun.
- 24.**—*Lo Ch'ang Kung-chu*, "the Princess of Lo Chang, daughter of the last ruler of the Ch'en dynasty, A.D. 587. She was married to Su Te Yen, being separated from whom in the disorders which ensued upon the downfall of the Imperial fortunes, she broke a mirror in twain and gave her husband half, keeping the other portion herself, with the engagement that on a certain future day she would expose it for sale in the capital, as a means of letting her whereabouts be known. The lady was compelled to enter the seraglio of Yang Su, but contrived to have her token conveyed to the public market, where on the appointed day, her husband recognized it and paired it with his own portion. Yang Su, on learning the history of the mirror, caused the husband and wife to be reunited" (C.R.M. p. 136). The lady is depicted most charmingly dressed with a floating green ribbon at her girdle, holding her portion of the broken mirror.
- 25.**—*Pao Chun-hui*, of the T'ang dynasty, noted for her literary ability.
- 26.**—*Lien Hua Nu*, the maid of Yen Chuan, a high official of the T'ang dynasty, who sent her with his compliments to serve Ch'en T'ao, a famous scholar then living in retirement upon a hill-side. A month passed, the recluse never so much as looked at the fair serving maid, whose vanity was naturally somewhat piqued, she thereupon wrote a stanza of poetry begging that she might be allowed to depart from an environment where she was not appreciated.
- 27.**—*Tsu Yun*, a famous courtesan of the T'ang dynasty, who became the favourite of the poet Tu Mu.
- 28.**—*Wen Chun*, "of the 2nd century B.C., a lady famed in verse and story, the daughter of Cho Wang-sun, and wife of Sze-ma Hsiang-ju, by whose seductive music she was beguiled into an elopement" (C.R.M. 29, p. 254). We see her dressed in a grey coat and a grey tunic, carrying a long musical instrument called a "chin."
- 29.**—*Mei Chiao*.
- 30.**—*Hsing Ch'iao*.
- 31.**—*Pao Ssu Hsien*, a concubine of one Pao, who lived during the T'ang dynasty. It is said that Pao obtained her from his cousin in exchange for a swift horse.
- 32.**—*Chao Ts'ai-ch'ing*.
- 33.**—*Sun Hui-lan*, of the Yuan dynasty, who lost her father when she was six years old, and who became a noted poetess and student, under the sole tuition of her mother.

- 34.**—*Tao Yün*, “4th cent. A.D., was the clever niece of the famous Hsieh An, and daughter of Hsieh of the Chin dynasty, who when her brother likened a snowstorm to salt sprinkled in the air, corrected his feeble similitude by saying it was rather to be compared with willow-catskins whirled by the wind. She married Wang Ning-chih, but left him because he was such a fool” (B.D. p. 717).
- 35.**—*Chian Hsien*.
- 36.**—*Lo Nü*, a lady of the seraglio during the Wei dynasty, noted for her musical ability.
- 37.**—*Ts'ao Ta Ku*, A. D. 92, maiden name Pan Chao, sister of the famous historian Pan Ku. Early left a widow, “she busied herself with literary labours, among the fruit of which was a work entitled ‘Lessons for the Female Sex,’ which attained great celebrity. On the death of her brother she was commanded by the Emperor to complete the work already begun by Pan Ku” (C.R.M. p. 166). In the scroll before us she is shown, dressed in a grey coat over which is draped a long scarf, such as is found on the Han grave figures lately disinterred in Honan, seated at her table busily writing.
- 38.**—*Li Tuan*.
- 39.**—*Lu Chü* “concubine of Shih Ch'ung, A. D. 300, one of the twenty-four friends of the rich and ostentatious Chia Mi, whose downfall he shared. He himself was executed, his family exterminated and his vast wealth confiscated, on account of his refusal to surrender Lu Chü to Sun Hsiu, a favourite of the Prince of Chao. Just before his arrest Lu Chü killed herself by jumping from an upper story. Fond of display Shih Ch'ung was always striving to outshine his rival Wang K'ai (brother-in-law of the Emperor Wu Ti of Chin, cannonized as the ‘Blackguard,’) and when the Emperor lent Wang a beautiful piece of coral two feet in height, Shih seized an iron sceptre and smashed it to atoms, at once producing from his treasure, some half dozen pieces, all of them three or four feet in height. After this Wang K'ai retired from the contest” (B. D. p. 651). In the picture before us, Lu Chü is shown dressed in a green coat over a tan tunic, bearing the famous branch of coral.
- 40 & 41.**—Two sisters of the Jao family, who lived at the time of the “San Kuo,” or Three Kingdoms, and were famous as students of the Art of War, one married an Emperor, the other a noted general.
- 42.**—*Chao Fei-yen*, “1st Cent. B.C., a famous beauty. Daughter of a musician named Feng Wan-kin, she was trained as a dancing girl, and from her grace and liveness received the appellation ‘Fei-yen’ (flying swallow). Her skill in the art of dancing (posturing), was such that it is said of her she could dance on the palm of a hand or in a bowl” (C. R. M. p. 13). She is here shown dancing lightly on a carpet, dressed in a pale coat, a green tunic, and a purple skirt, while a scarf floats in the breeze.
- 43.**—*Hua Shan Nü*.
- 44.**—*Ts'ui Ying*, at a table preparing incense (see pict. No. 285, item 15).
- 45.**—*Pan Chi*, a lady of the seraglio under the Han dynasty, who was for a long time the favourite of the Emperor Ch'eng Ti.

46.—*Hung Fu Nü*, (see pict. No. 278), dressed in a long grey robe tightly buttoned at neck.

47.—“*Chao Chun*, a famous heroine of romance, said to have been taken into the harem of Wu Ti of Han, B.C. 48, where, however, she was secluded from the notice of her Imperial lord through the malice of his treacherous minister Mao. The latter had been commissioned to bring her to the palace, on a report of her beauty reaching the court, and she was found to be of surpassing loveliness, the daughter of poor but worthy parents. Her father refused to pay the sum demanded from him as a bribe by Mao, who in revenge, presented the Emperor with a portrait so little like the original that his Majesty conceived no wish to see the new addition to his seraglio, and she languished in oblivion until chance threw the Emperor across her path, when he at once became enamoured of her beauty. The faithless Mao, his wiles discovered, fled from the Court and took refuge with the Khan of the Hiung-nu to whom he showed a real portrait of Chao Chün. The Khan fired by the hope of possessing so peerless a beauty, invaded China with an irresistible force, and only consented to retire beyond the wall when the lady was surrendered to him. She accompanied her savage captor, bathed in tears, until the banks of the Amur were reached, when rather than go beyond the fatal boundary, she plunged into the waters of the stream. Her corpse was interred on the banks of the river, and it is related that the tumulus raised above her grave, remained covered with undying verdure” (C.R.M. p. 14). Chao Chun is shown dressed in furs (her head-dress of sable being such as is worn by Mongol women to-day), with her hands hidden in long red sleeves.

48.—*Ch'ien Tao*, a favourite concubine of K'ou Ch'un, a statesman of the Sung dynasty.

49.—*Chang Pi Lan*, a famous beauty of the Sui dynasty, who was also noted for her literary ability.

50.—*Pu Fei Yen*, a favourite concubine of Wu Kung-yeh, a military official under the T'ang dynasty, who was noted for her literary and musical ability.

51.—*Chang-t'ai Liu*, 8th century A. D. “The name given to the wife (nee Liu), of Han Hung, the poet, from the name of her birthplace near Ch'ang-an, in Shensi. Separated from him during the troublous period of A.D. 756, she sought refuge in a nunnery. She was subsequently taken as wife by a Tartar chieftain, but through the intervention of the Emperor she was ultimately restored to her husband” (B. D. p. 42). In the portrait here given, the little lady is shown dressed most tastefully, in a grey coat, green tunic and flowered pink skirt; she is carrying a branch of willow and wears ornaments made of kingfisher feathers, such as are made in Canton at the present day.

52.—*T'ao Yu*.

53.—*Ts'ao Wen Ki*, of Ch'ang-an, noted for her literary ability.

- 54.—*Ts'ai Wen Ki*, 2nd century A.D. "Daughter of Ts'ai Yung and inheritor of her father's genius in literature and art. She became specially renowned by her skill in music, and it is related that as a child her acuteness of ear and musical knowledge were such as to enable her to tell by its sound the number of one of the strings of her father's lute which snapped while he was playing. Was married to Tung Sze, shortly after which event A.D. 194 she was made prisoner by the Hiung-nu, during one of their inroads and detained by their Sovereign, who took her to wife and had two sons by her. She was at length ransomed by Ts'ao Ts'ao (see picture No. 11) for 1,000 ounces of gold, and was reunited to her lawful spouse" (C.R.M. p. 227). The portrait shows the lady in the fur trimmed garments which she wore during the period of her captivity among the Hiung-nu.
- 55.—*Hsieh Chi*, a famous courtesan who, lived during the Yuan dynasty, and who was noted for her ability to write "hui wen shih," by which name is known a kind of ode, which may be read backwards, forwards and even side-ways.
- 56.—*Nieh Sheng Ch'iung*, a famous courtesan of Ch'ang-an, who was eventually married to Li Chih-wen, during the Yuan dynasty.
- 57.—*Kao Shih*.
- 58.—*Hsi-chen Kung-chu*.
- 59.—*Po Yun*
- 60.—*Ming Yüeh*, a famous beauty of the LIANG DYNASTY.

No. 293

BY LIU SUNG NIEN, of the SUNG DYNASTY (see No. 2).

DESCRIPTION OF PAINTING.

宋
劉
松
年
十
八
學
士
圖
手
卷

"The Eighteen Scholars."

Painting in full colour on silk, after the noted scroll by Yen Li Pen, 7th century A.D., a native of Ch'ang-an, who rose to be President of the Board of Works. He is chiefly known as a painter, having been employed by T'ai Tsung, second Emperor of the T'ang dynasty, to paint the portraits of the eighteen scholars who founded the college popularly known as, "Abode of the Blest" (B.D. p. 938), of the Emperor Li Shih-min, or T'ai Tsung. We may read as follows: "The second son of Li Yüan. His name is said to have been given to him in consequence of some mysterious prophecy that he would benefit his age and give peace to the people. As a youth he entered the military service during the reign of Yang Ti of Sui, but finding the country a prey to disorder he joined in a conspiracy against the ruling house, and in A.D. 618 succeeded in placing his father upon the throne as first Emperor of the T'ang dynasty. Eventually his father resigned the throne to him, and he entered upon a reign of unrivalled brilliance and glory. He ruled for his people's welfare. He crushed internal rebellion and broke the power of China's hereditary foes. He fostered learning and

tried to restore astronomy to its place as a practical science. Frugal in his own life, affectionate to his kind, and genial in his intercourse with public officials, his fame spread far beyond the limits of the Middle Kingdom. Among his recorded sayings the following is perhaps the best known: 'By using a mirror of brass you may see to adjust your cap. By using antiquity as a mirror you may learn to foresee the rise and fall of empires"' (B.D. p. 461). The scroll before us is most interesting in design and composition, and most beautiful in colouring. The first group depicts the scene before the door of the "Abode of the Blest," where serving-men await their learned masters; this is succeeded by views within the various pavilions where the "scholars" pass their time in intellectual pursuits.

No. 294

BY LI HSIUNG, a painter of the SUNG DYNASTY, who was a Probationer of the Imperial Academy of Art under the Emperor Tai Tsung. He was noted for his studies of Buddhist subjects, which he executed on scrolls of great length, some even attaining to fifty feet.

DESCRIPTION OF PAINTING.

宋
李
雄
朝
眞
圖
手
卷

Painting in full colour on silk, of Kuan Yin pusa and the eighteen Lohans or Arhats visiting the Dragon King, who is receiving them before the portals of his palace. We have already seen how it happens that the sex of Kuan Yin is interchangeable (see No. 157), and in this case she appears, to the extreme right of the scroll, in one of her transformations as a male; at the other extremity rises the palace of a Dragon King ("modern superstition has originated the idea of four Dragon Kings, each bearing rule over one of the four seas which form the border of the habitable earth") (see C.R.M. p. 142), before the portals of which are grouped the monarch, his two sons, one of whom wears a robe of most beautiful blue, and their retinue, some members of which seem in form half mortal, half bestial; the centre of the scroll is occupied by the Eighteen Arhats, each with his appropriate attribute, who are thus described by Thos. Watters in his important work on the subject. "The question remains, who are these Arhats? They are patrons and guardians of Sakyamuni Buddha's system of religion and its adherents, lay and clerical. In Bunyio Nanjio's catalogue we find reference to the Sutra of Sariputra's Questions, and in this treatise reference is made to the committing of his religion by Buddha to the care and protection of Sakra and the four Devarajas, he also entrusts the propagation of his system after his death to four great 'Bhikshus,' who were to remain in existence, and not experience Nirvana, until the advent of Maitreya as Buddha." Again he writes: "the great Arhat Nandimitra answered the questions of his congregation about the possible continuation of Buddhism in the world, as follows, he tells his hearers that the Buddha, when about to die, entrusted his religion to Sixteen Arhats." And still again: "There does not appear to be any historical account of the introduction of the Lohan, or Arhat into Buddhist temples, nor can it be ascertained when the number of these guardians was raised from sixteen to eighteen in Chinese temples. The earliest reference known is by a Sung author, who says: 'at present eighteen are talked of,' there are various suppositions as to their origin."

The composition is one of much spirit and life; while the colouring is most beautiful.

NO. 295

BY CHAO CHUNG MU, of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

Composition of great delicacy and refinement, depicting most lovely groups of supernatural beings who appear from the clouds and scatter flowers in the path of the God of Longevity, and Tung Fang-so (see No. 153), who are on their way to offer birthday congratulations to the Hsi Wang Mu, at her abode in the Western Heavens (see No. 100).

元
趙仲穆
壽圖手卷
池

No. 296

AFTER CHAO TZŪ-ANG (see No. 5).

DESCRIPTION OF PAINTING.

Painting in full colour on silk.

An autumn landscape in an impressionistic style, comprising views from a house where the famous Chao Tzu-ang was, upon a time, sojourning with friends.

元
趙子昂
秋
齊手卷
蠻晚

No. 297

UNSIGNED, but probably by an artist of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

"Travelling on the Roads of Shu" (Szechuan).

Painting in full colour on silk.

Autumn landscape, characteristic of the mountain province on the borders of Tibet. To this painting is added a colophon by Ch'ien Chia Hsien.

元
道人
圖青
手綠
卷蜀

No. 298

AFTER CH' IEN SHUN-CHU, of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

"The Eight Tribes sending Tribute."

Painting in full colour on silk.

The "Eight Tribes" is a generic term to describe barbarians from all points of the compass, who are here depicted as bringing their various tribute, such as coral and white elephants from the south, camels and horses from the north, to the court of Wen Ti, 11th Emperor of Han.

元
錢舜舉
進寶圖手卷
蠻

No. 299

AFTER WU PIN (also called Wen Chung), a native of Fokien, who lived during the Wan Li period of the MING DYNASTY. A man of very high character, he rose to be Secretary of the Grand Council, and as an artist was noted for his landscapes, "human figures" and especially for his studies of white cats.

明
出吳
獵彬
圖鍾
手進
卷士

DESCRIPTION OF PAINTING.

Ink painting in the style of Li Lung Mien, of Chung K'uei (see No. 68), mounted on a white mule, starting upon a hunting expedition attended by troupes of demons. The drawing is extraordinarily clever, the spirits of evil being depicted in every possible variety of attitude.

No. 300

COPY of T'ANG YIN, of the MING DYNASTY (see No. 9).

明
桃唐
李寅
園春
手夜
卷晏

DESCRIPTION OF PAINTING.

"Li Po holding a Feast in the Tao Li Yuan, on a Night of Spring."

Painting in full colour on silk of the famous poet (see pict. No. 6), and his brethren feasting among the peach blossoms by the light of torches. Composition of great charm depicting a scene of carousal; when the poets met thus in a body, each was forced to write a poem, or pay a forfeit by quaffing a cup of wine. We see here the various men of genius indulging in a contest of wits.

HENG PI 橫披

No. 301

黃潤蘭亭雅會披

BY HUANG JUN, of the CH'ING DYNASTY, who was noted for "human figures," and landscapes.

DESCRIPTION OF PAINTING.

Wang Hsi-chih (see No. 116), *feasting with his friends in the Lan T'ing or Epidendrum Pavilion*, "the rendezvous in the 4th century A. D., of a convivial and literary club of distinguished scholars, whose compositions in prose and verse were written by the hand of the celebrated calligrapher Wang Hsi-chih. Facsimiles of his texts have been engraved on slabs in successive ages, and rubbings of these inscriptions are known by the name of the pavilion whence their originals emanated" (C.R.M. p. 110).

No. 302

BY WU YU PI, of the CH'ING DYNASTY, a painter of flowers, whose work was generally done in free and untrammelled style.

吳璩璧
鴛鴦荷花

DESCRIPTION OF PAINTING.

Ink painting of lotus and ducks in a firm free style.

The artist was wont to paint for love, and not for the hope of gain.

No. 303

花周
卉存
披伯

BY CHOU TSUNG-PO (also called Hsien), of the CH'ING DYNASTY. A famous artist of modern times.

DESCRIPTION OF PAINTING.

Painting in full colour, on paper, of banana trees and pink azaleas.

No. 304

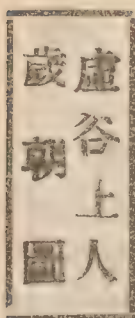
清任伯年
販馬圖披

BY JEN PO-NIEN, of the CH'ING DYNASTY (see no. 27).

DESCRIPTION OF PAINTING

Herding ponies in Mongolia.

No. 305



BY HSÜ KU, SHANG JEN (see No. 29).

DESCRIPTION OF PAINTING.

Flower study, to be hung at the New Year

Prunus, Red Camelia, Pine Bamboo, and Lan Hu—"cymbidium ensifolium," an orchidaceous plant, figuratively used in the sense of scented, elegant, refined, feminine, numerous progeny.

No. 306

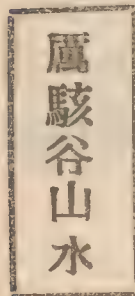


BY JEN LI-FAN, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Landscape on paper.

No. 307

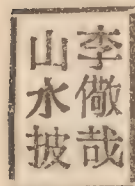


BY LI HSIEN-KU, of the CH'ING DYNASTY, famous in his day for his literary and artistic attainments.

DESCRIPTION OF PAINTING.

Ink landscape, on paper, after Huang Hao Shan ch'iao, of the Yuan dynasty, embellished with a poem which refers to the painting.

Nos 308-310

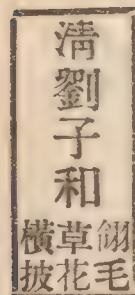


BY LI CHING-TSAI, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

Set of three small landscapes, light colour on paper.

No. 311



BY LIU TZU-HO, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTING.

Bird study, in colour, on paper.

BY WANG CH'IU-YEN (see No. 191), and Chu Meng-lu, in collaboration.
Both artists of modern times, who earned reputations as painters of flowers and birds.

清王秋言
朱夢蘆
合景披

DESCRIPTION OF PAINTING.

"*Li Hsia*" or "*Summer Stands*."

Painting in full colour, on paper, of flowers, fish and fruit in season, at the "beginning of summer."

"The Chinese year is divided into 24 periods, corresponding to the day on which the sun enters the first and fifteenth degree of one of the zodiacal signs. To each of these an appropriate name is given" (C.R.M. p. 355).

From this point the pictures are not grouped according to size, as the majority were acquired by Mr. Liu, after the compilation of the catalogue was complete, and have therefore been but added thereto.

清潘徵
山水

BY P'AN CHING (also called Ping Hu), of the CH'ING DYANSTY, noted for his literary as well as for his artistic talents.

DESCRIPTION OF PAINTING.

Ink landscape on paper, composition of charm, depicting a mountain scene.

UNSIGNED, of the MING period.

明七賢眞像

DESCRIPTION OF PAINTING.

"*Portraits of seven Famous Men, who assisted to found the Ming dynasty.*"

Painting in full colour on silk.

The names and histories of the famous men are as follow:
1st row—(with green sleeves), *Hsü Ta*, chief supporter of Chu Yüan-chang (who is better known as the Emperor Hung Wu, founder of the Ming dynasty), in the overthrow of the Mongols. "Joining the latter in 1353, he immediately won his confidence and did nearly all the actual fighting in his behalf, the new sovereign declining to interfere with his dispositions. His almost unbroken series of successes culminated in the capture of Peking in 1368. He was then employed in clearing the Mongols from the north-western provinces. During the war he took two capitals and over one hundred other cities, without a single instance of murder or rapine; and when Peking changed masters the market was not stopped for a single day. He was a plain simple man, and never presumed on his great services. His master described him as 'the only General,' without pride or conceit, free from sensuality or avarice" (B.D. p. 131).

2nd row—(at right, with white moustache), *Li Jan-ch'ung*, who acted as private secretary to Hung Wu, during the course of the rebellion which overthrew the Mongols.

2nd row— at left), *Liu Chi*, a student of the Classics and also of astrology, but especially distinguished as a poet. He acted as secretary to the General in command against Fang Kuo-chen, a noted pirate, and protested so loudly against the latter's pardon that he himself was forced to retire. Throwing in his lot with the forces which ultimately drove out the Mongols, he was admitted to the intimacy of Hung Wu, whom he aided in consolidating the power of the Mings. Gradually, however, he lost the confidence of the Emperor, who had hitherto always addressed him as "Teacher," and he was poisoned, with Imperial connivance, by the new favorite Hu Wei-yung, whose appointment had filled him with disgust (B.D. p. 464).

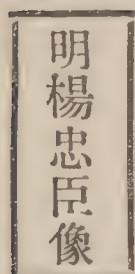
3rd row—(at right, bronzed by exposure to the elements), *Hu Tai-hai*, commander in the service of Hung Wu, of Ming. He fought many battles, and gained brilliant victories, but was eventually treacherously murdered by his subordinate Chiang, who planned a rebellion.

3rd row—(at left, in a green robe), *Sung Lien*, a native of Cheh-Kiang, who declined office and led a studious life until in 1367 he went to Nanking as tutor to the Heir Apparent. Later he became President of the Han-lin College, and for many years enjoyed the Emperor's confidence. In 1380, however, his grandson was concerned in a conspiracy, and only the entreaties of the Empress caused Sung's life to be spared. He died on his way to banishment in Ssüch'uan (B.D. p. 702).

4th row—(at right, in a robe with a black border), *Fen Kuo-yung*, a native of Ting Yung, who was deeply versed in the art of war, and who offered his services to the Emperor Hung Wu, then struggling to establish firmly the Ming dynasty; he was appointed military advisor and took the field in the campaign then in progress, during which he died at the early age of 36.

4th row—(at left, in a red robe), *Chang I*, a noted scholar of Lung Ch'üan, who assisted Hung Wu in the struggle against Mongol supremacy. He rose to be President of the Censorate, which post he resigned upon the death of his mother, for which loss he grieved so deeply that death shortly ensued. The Emperor was much affected by this evidence of filial piety.

No. 315



UNSIGNED.

DESCRIPTION OF PAINTING.

Portrait in full colour, on silk, of Yang Mei An, in his official robes.

This famous Provincial Judge of Kiangse lived during the troublous times which marked the reign of Cheng Tê, of the Ming dynasty, and so endeared himself to the people in his charge, that they erected, during his lifetime, a shrine in his honour.

潘
椒
石
花
翎
卉
毛

BY PAN CHIAO-SHIH, of the CH'ING DYNASTY.

DESCRIPTION OF PAINTINGS.

Set of four.

Bird and Flower studies.

No. 320

BY HU T'ING-HSI (also called I Chung), of the MING DYNASTY, who was noted for his painting of flowers and birds.

明
胡
廷
璽
雁
蘆

DESCRIPTION OF PAINTING.

Painting, on silk, of wild geese and rushes.

The famous Pien Shou-min, who became so noted as a painter of this subject, is supposed to have studied under Hu.

No. 321

BY P'AN SSŪ-MU (also called Lu Chiao), of the Chia Ching and Tao Kuang periods of the CH'ING DYNASTY, noted as a landscape painter of great merit.

清
潘
思
牧
璠
池
獻
壽
圖

DESCRIPTION OF PAINTING.

"Offering Birthday Congratulations at the Yao Ch'ih."

In the Taoist Heaven situated among the K'un Lun Mountains there lies, to the left to the Hsi Wang Mu's abode (see No. 100), the Yao Ch'ih or Lake of Gems; on a terrace above this famous spot we see the Mu Kung "according to Taoist legend, one of the first beings evolved from chaos, who rules in the East and governs the influences of sunlight, life, harmony, etc., being served by Tung Shuang-ch'êng, first of the four fairy hand-maidens who attend the Hsi Wang Mu." The Mu Kung is represented as the male patriarch of the genii and as husband of Hsi Wang Mu, the queen of the immortal tribe. It appears probable that the original conception of such a personage arose from the desire to find a mate for the mystic female divinity whose name occurs in the earliest Chinese traditions (C.R.M. p. 158).

No. 322

清
高
其
佩
圖

BY KAO CH'I-PEI (see No. 127).

DESCRIPTION OF PAINTING.

Finger painting in ink, on silk, of cats and butterflies.

No. 323

清
趙
九
鼎
蘭
墨

BY CHAO CHIU-TING, of the CH'ING DYNASTY, who was a noted painter of epidendrums. The Emperor Chien Lung was much struck by his talent, and summoned him to the Imperial Court where he resided as painter.

DESCRIPTION OF PAINTING.

Ink painting, on paper, of epidendrums.

No. 324

清
康
石
舟
仕
女

BY KANG SHIH-CHOU (also called T'ao), of the CH'ING DYNASTY. He lived in the days of the Emperor K'ang Hsi and was especially noted for his paintings of ladies, though landscapes, flowers and human figures from his brush do not lack merit.

DESCRIPTION OF PAINTING.

Han Ts'ai P'in (see No. 151), *writing poems on a red leaf.*

No. 325

明
拆
陳
梅
老
圖
蓮

BY CH'EN LAO-LIEN (see No. 200).

DESCRIPTION OF PAINTING.

Painting on silk, of Ling Ho-Ching, an eminent scholar of the T'ang dynasty, who retired from the world and lived the life of a recluse among the mountains, where he made a hobby of growing plum-trees and keeping cranes.

No. 326

陌
明
上
仇
桑
十
圖
洲

BY CH'OU SHIH-CHOU (see No. 60).

DESCRIPTION OF PAINTING.

"Lo Fu picking Mulberries" (see No. 292).

Painting in full colour, on silk.

No. 327

明
師
呂
少
紀
師
太

ATTIBUTED to LÜ CHI (also called T'ing Chen), of the MING DYNASTY, who was noted for his pictures of flowers, birds and beasts.

DESCRIPTION OF PAINTING.

Painting on silk, of lions.

No. 328

明
洛孫
神承
圖恩

ATTIBUTED TO SUN CH'ENG-ÊN (also called Cheng Fu), of the MING DYNASTY, noted for his skill in painting the portraits of lovely ladies.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of the "Lo Shên," the fairy ladies of the river Lo—a creation of the poetic fancy of Ts'ao Chih, 3rd son of the great usurper Ts'ao Ts'ao, of the Three Kingdoms.

No. 329

麻清
姑冷
仙枚

BY LENG MEI (see No. 137), in the style of Chien Shun-chu, of the YUAN DYNASTY.

DESCRIPTION OF PAINTING.

Ma Ku gathering flowers (see No. 104).

No. 330

經宋元
綸劉趙
圖松子
手昂
卷年題

ATTIBUTED to LIU SUNG-NIEN (see No. 2), embellished by an inscription by Chao Tz -ang, which adds greatly to the value of the picture.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk.

"Preparing Brocade."

No. 331

王元
進趙
馬子
手昂
卷番

ATTIBUTED to CHAO TZŪ ANG (see No. 5).

DESCRIPTION OF PAINTING.

"A King of the Wild Tribes offering horses as tribute."

Painting in full colour, on silk.

No. 332

王明
世仇
獵十
冊洲
頁番

ATTIBUTED to CH'OU SHIH-CHOU (see No. 60).

DESCRIPTION OF PAINTING.

"The King of the Wild Tribes on a Hunting Party."

BOOK containing the works of twenty modern masters, in the style of olden days.

近時名家集冊頁

DESCRIPTION OF PAINTINGS.

- I.—Landscape by Ch'ao Tzu-yu, of Kashing.
- II.—Landscape by Wu Ch'iu-nung.
- III.—Landscape by Chou Pei-sheng, of Ch'ien T'ang.
- IV.—Landscape by Chin Pao-san, of Hsiu Shui.
- V.—Landscape by Lu Ching-tao, of Shanghai.
- VI.—Landscape by Wu Shih-hsien, of Nanking.
- VII.—Landscape by Yang Po-jen (see No. 285, XIV).
- VIII.—Landscape by Chiang Shou, of Hua Ting.
- IX.—Portrait of Ling Ho-ching (see No. 325), by Wei Tsu-chün, of Soo-chou.
- X.—Landscape by Wu Po-t'ao (see No. 142).
- XI.—Landscape by Ho Shih-sun, a native of Hunan.
- XII.—“*The Eight Steeds*” by Chien Chi-sheng (see No. 285, XII).
- XIII.—Flower study, by Chu Mêng-lu (see No. 30).
- XIV.—Landscape by T'ao I-sun, of Chou Chuang.
- XV.—Landscape by Ku Shih-po, of Soo-chou.
- XVI.—Study of Crysanthemums, by T'eng Tieh-hsien (see No. 81).
- XVII.—Landscape by Wu Mei, of Soo-chou.
- XVIII.—Landscape by Hu Tieh Mei (see No. 287, VII).
- XIX.—Landscape by Chiang Ying-shêng, of Chihli, whose name is widely known in Peking.
- XX.—Landscape by Hsü Hsiao-tsang, of Shanghai.

宋徽宗
白鷹

BY the EMPEROR HUI TSUNG (see No. 18), of the SUNG DYNASTY.

DESCRIPTION OF PAINTING.

Painting on silk; study of a white eagle.

明
趙文度
牧圖

BY CHAO WÊN-TU (also called Tso), of the MING DYNASTY, noted as a landscape painter, who had successfully grasped the styles of Wên Cheng-ming and Shen Chou.

DESCRIPTION OF PAINTING.

A shepherd returning to his home; painting on silk in the style of Shen Chou.

元
賞趙
荷子
圖昂

ATTIBUTED to CHAO TZŪ-ANG (see No. 5).

DESCRIPTION OF PAINTING.

Chou Mao-shu, a scholar, of the SUNG DYNASTY, studying lotus flowers.

No. 337

清
人冷
畫枚
竹管
圖夫

BY LENG MEI (see No. 137).

DESCRIPTION OF PAINTING.

Painting on paper of "*the Lady Kuan painting bamboos.*"

The Lady Kuan was the wife of Chao Tzū-ang, and was a noted artist (see No. 342).

No. 338

明
沈
煥
楊
妃
進
酒
圖

BY SHEN HUAN, a Court painter of the MING DYNASTY, who was noted for his skill in painting human figures.

DESCRIPTION OF PAINTING.

Coloured painting, on silk, of the famous beauty Yang Kuei Fei (see No. 292), here represented offering wine to her Imperial Master, the Emperor Ming Huang of the T'ang dynasty, on New Year's day.

No. 339

明
子夏
歡廷
樂暉
圖百

ATTIBUTED to HSIA T'ING-HUI (also called K'uei), of the MING DYNASTY, noted as a painter of human figures and landscape.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk.

"*A group of children at play.*"

No. 340

清王雲孟母三遷

BY WANG YUN (also called Han Tsao), a distinguished artist of the K'ang Hsi period of the CH'ING DYNASTY, who was noted for his landscapes and also his "human figures."

DESCRIPTION OF PAINTING.

Mêng Mu (the mother of Mencius), *changing her dwelling place* (see No. 150).

Coloured painting on silk.

No. 341

明仇十洲漢宮春曉手卷

BY CHOU SHIH-CHOU (see No. 60).

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, of scenes in the "Wei Yang Kung" a famous palace of the Han dynasty.

No. 342

元管仲姬墨竹

ATTIBUTED TO KUAN CHUNG CHI (also called Tao Sheng), the wife of Chao Tzŭ-ang, who was renowned for her skill in both painting and calligraphy, her sketches of bamboos being especially appreciated. The Emperor Shih Tsu, of the Yuan dynasty, was deeply impressed with her talents, and her works are now "esteemed as jewels" by the Chinese.

DESCRIPTION OF PAINTING.

Ink painting on paper.

Study of bamboos.

No. 343

BY CHANG TSE TUAN, of the SUNG DYNASTY, who was skilled in the painting of "human figures" and "pictures with a boundary," that is

those within a fixed area and not upon an endless scroll. He served in the Imperial Academy under the Emperor Kao Tsung, and his works are considered of high rank.

DESCRIPTION OF PAINTING.

"Wên Wang searching on the back of the Wei River for Chiang Sheng or Chiang T'ai Kung."

Painting in full colour, on silk.

"In the 11th century B.C., when Wên Wang, founder of the Chou dynasty, was going hunting he was told by the divining grasses that his quarry would be none of the usual animals, but a 'Prince's Teacher.' He fell in with the above old man, then eighty years of age, who was fishing with a straight piece of iron instead of a hook, upon which the fishes readily allowed themselves to be caught, in order to satisfy the needs of this wise and virtuous angler. 'Ah,' cried Wên Wang, 'it is for you whom my grandsire looked.'" Thereupon he carried the old man home with him in his chariot, and named him Chiang T'ai Kung. For twenty years Chiang served Wên Wang and his son, aiding them in consolidating the dynasty of Chou. He is said to have exercised power over the spirits of the unseen world (B. D. p. 135).

No. 344

BY CHOU SHIH-CHOU (see No. 60).

DESCRIPTION OF PAINTING.

Coloured painting, on silk, of "a beauty" adorning herself.

No. 345

BY LU PAO-SHAN (also called Chih), an artist of the Hung Chih period of the MING DYNASTY, who though skilled as a landscape painter, was especially noted for his flower studies.

DESCRIPTION OF PAINTING.

Flower study, in colour on silk.

No. 346

BY LAN T' IEN-SHU (see No. 21).

DESCRIPTION OF PAINTING.

Landscape in colour, on silk.

明仇十洲
崔鶯對奕

BY CH'OU SHIH-CHOU (see No. 60).

DESCRIPTION OF PAINTING.

Painting in colour, on silk, of Ts'ui Ying Ying and her hand-maiden playing Wei Ch'i (see No. 285 XV).

No. 348

元焦善甫
芸睡壺圖

BY CHIAO SHAN-FU, of the YUAN DYNASTY, noted for his skill in painting flowers, bamboos and "human figures," in the style of Liu Sung-nien.

DESCRIPTION OF PAINTING.

Painting in full colour, on silk, depicting Hsieh Ling-yün, a famous beauty, who was summoned to the seraglio of the Emperor Wên Ti, of Han. Her grief at parting with her parents was such that the tears she shed congealed in the vessel which caught them, and looked like drops of blood. This proof of the depth of her filial piety, redounded greatly to her credit.

No. 349

明人南方增長
天尊

UNSIGNED, of the MING PERIOD,

DESCRIPTION OF PAINTING.

Portrait of Virudhaka.

Painting in full colour, on silk.

In Prof. Giles' Chinese-English Dictionary, one may read: "Virudhaka—one of the four Heavenly Kings who guard the world against the attacks of evil spirits. Their statues are seen at the entrance to Buddhist temples."

No. 350

明藍水田
叔山

ATTIBUTED TO LAN T'IEN-SHU (see No. 21).

DESCRIPTION OF PAINTING.

Landscape in colour, on silk.

No. 351

BY LENG MEI (see No. 137).

DESCRIPTION OF PAINTING

"Wang Hsi-chih inscribing Fans."

Painting in full colour, on paper.

One day when Wang Hsi-chih (see No. 116), was strolling for pleasure, he met an old woman who had fans for sale, these he took and inscribed. The old woman, ignorant of his fame, was exceeding wroth and departed on her way to the market place, enraged. Here to her surprise, people vied with one another to buy her wares, of which her stock was shortly exhausted. In haste, she searched for the famous calligraphist, and begged him to repeat his favour but he merely laughed, and vouchsafed no reply to her request.

清
冷
枚
書
扇
圖

No. 352

ATTIBUTED TO CHU JUI of the SUNG DYNASTY, who in his day gained a high reputation as a painter of landscapes, figures, mules and horses.

DESCRIPTION OF PAINTING.

Painting in colour, on silk.

Turning horses loose in the Autumn after the work of Summer is finished.

宋
朱
銳
放
秋
馬
郊
圖

No. 353

ASILK-WOVEN or K'o Ssu picture, by an artist of the SUNG period.

DESCRIPTION OF PICTURE.

"Ma Ku (see No. 104), offering wine at the Yao Ch'ih or Lake of Gems, in the Western Heavens."

"K'o Ssu may be described as tapestry or silk-woven pictures. The models for these pictures were painted by artists, and the weaving was done with the pictures in front of the artisan. The warp or woof was broken off at the point where a change of colour was desired, and a new thread was attached. Such work is commonly used in fabrics designed to make Court dresses, but good examples of pictures are rare. During the Sung dynasty there were two great artists, Chu Ko-jui and Shun Tzu-fan, who could both make their own designs, and do the manual work of weaving" (see Catalogue of Paintings in the Metropolitan Museum of Fine Arts, New York, by J. C. Ferguson, Ph. D.).

宋
刻
進
絲
酒
麻
姑
圖

No. 354

明副都御史
韓公宜可像

PORTRAIT of HAN PO-SHIH, a native of Shan Yin, who rose to fame in the days of the Emperor Hung Wu, of the MING DYNASTY. His reputation for absolute honesty was known throughout the Empire.

No. 355

明韓公宜可
方夫人之像

PORTRAIT of the Lady HAN PO-SHIH.

No. 356

明馬扶竹
墨風

BY MA FU-FÊNG, of the MING DYNASTY, noted for his skill in the painting of bamboos; he was in fact considered a rival of the famous Mei T'ao-jen.

DESCRIPTION OF PAINTING.

Study of bamboos, in ink.

No. 357

清錢吉生
財神

BY CHIEN CHI-SHENG, of the CH'ING DYNASTY (see No. 285 XII).

DESCRIPTION OF PAINTING

"The Five Gods of Wealth."

No. 358

清朱良材
山絲竹圖

BY CHU LIANG-TS'AI, a well known painter of the present day, resident in Shanghai, especially noted for his pictures of ladies.

DESCRIPTION OF PAINTING

Hsieh An-shih, a noted statesman of the Chin dynasty enjoying music upon a hill-side.

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